

2-21-2000

## Columbia Chronicle (02/21/2000)

Columbia College Chicago

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# COLUMBIA CHRONICLE

Volume 33, Number 16

Columbia College Chicago

Monday, February 21, 2000

Inside  
this week



## ► Black History

The second in a special three-part series profiling famous African-Americans

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## ► Sports

UIC Point Guard season over due to heart condition

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## College hones plans for upperclass dorm

By Graham Couch

Sports Editor

In the fall of 2000, Columbia will open an additional dorm facility. The building, located at 24 E. Congress, will house an additional 105 students on its top three floors. The rest of the facility will be used as a youth hostel being opened by Hostling International American

Youth Hostels.

As of now, Columbia's only residence center is located at 731 S. Plymouth Ct. and houses 346 students. But during the summer, Columbia leases spaces at 731 to Hostling International.

"What we are kind of doing is reversing that," Mary Oakes, director of residence life said. "They're opening up the facility for Hostling International and we're going to lease the top three floors to use as a residence hall."

The 24 E.

Congress facility

is intended

for juniors,

seniors, and

incoming transfer

students.

Like the current

building, it will

be apartment

style housing,

fitted with full

kitchens and

bathrooms with

four people to a

room.

However,

unlike the 731

S. Plymouth

building, the

new complex

will include

two floors that

offer students

their own bed-

rooms.

It will cost

students an

additional \$225

over the current

residence cen-

ter cost of \$5,525 per academic year to live in a residence with individual bedrooms. Although the new building is intended for upperclassmen, those who currently live at 731 S. Plymouth will not be forced to leave.

"The facility at 731 will eventually be intended for freshman and sophomores," Oakes said. "But if I have a sophomore or junior who is living here this year, I'm not going to make them move over to Congress. They are kind of grandfathered in, regardless of what happens."

The opening of the new residence center has been in the works for several years, according to Oakes.

"There is such a large demand for students to live on campus," Oakes, who deals with a large waiting list every year, said. "Finding housing when a student comes here is an issue, especially if they are from out of state."

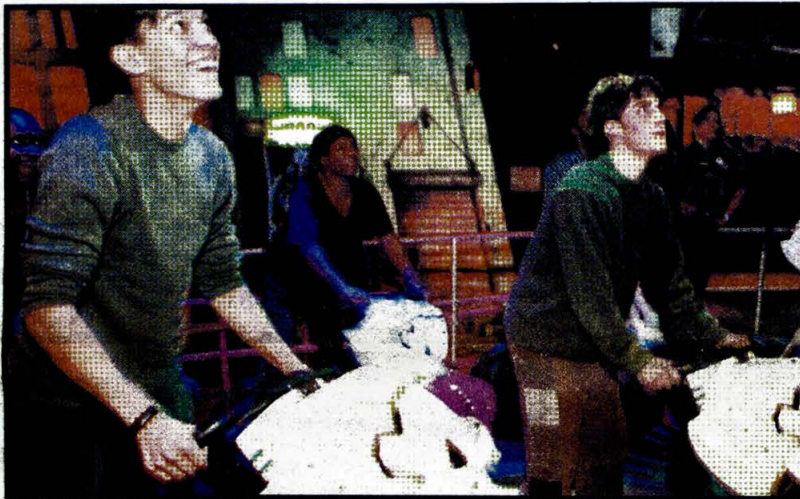
The new residence hall will be a completely smoke free facility at the request of Hostling International. No other rule changes are official at this point. However, rumors among students have been swirling that 731 S. Plymouth will become a completely alcohol-free facility.

Oakes would not comment further on rule changes, but did acknowledge that the possibility of a dry dorm was in the works. However, at this point there has been no final decision.

The possibility of further rule restrictions coupled with the fact that residents will still only be able to have two guests at a time, even if they are residents of the other Columbia building, have some students worried.

"[731] is going to turn into this big baby-sitters club. By next year we are probably going to need permission to leave the building and get back in," freshman television student Brandon Goetz said.

While concerns about student freedoms are prevalent, most students think the idea of a new residence center, even if only for upperclassmen, is a good idea. "Columbia has more than 9,000 students, so I think we need another place for people to live," freshman marketing student Gemini Wadley said. "And single rooms sound absolutely awesome."



Matt Labuguen (left) and Joey Gibson (right) play Mighty Ducks Pinball Slam Wednesday evening at Disney Quest, an event sponsored by the Residence Center. They paid for thirty students to play all evening.

Rob Hart/Chronicle

## Cults a growing campus epidemic

By Kimberly Brehm

Campus Editor

Going away to college is a heady experience. It's usually the first taste of freedom experienced by the average 18 or 19-year-old. No more Mom and Dad looking over your shoulder, helping you make day-to-day decisions. No more high school teachers making sure your homework is done, and, if it's not, calling Mom and Dad to report you.

Most new freshman college students believe they are going to relish in their newfound freedom. But there is another side to going away to college. Many students experience feelings of loneliness and a lost sense of identity. For the first time, they don't feel a sense of community. No longer do they know most of the people in their classes. No longer do they feel comfortable with their teachers. Some students come to feel that they don't fit in, that they may not be "right" for their new home.

These are the college students that campus cults target. There is a rising epidemic of cults that recruit strictly

from college campuses. These cults realize college students are experiencing feelings of total isolation from family and friends and are looking for a group to identify with and emulate.

The definition of a cult is a minority group that uses overly aggressive authority structures (known as shepherding), exclusivism, subjective theology and the use of deliverance from demons as a means of control.

"The teachings of a cult group may seem mainstream Christian, but there is a heavy bent on controlling

the lives of the members," said Kurt Goedelman, executive director of the Personal Freedom Federation in St. Louis.

"The leader makes all the decisions for the group, such as where they will work, what classes they will attend, and who the members will date. Campus cults have a major tendency to isolate their members from family and friends and anyone else not involved with the group."

Because campus cults have such strict control over their members, the result is a major loss of personal freedom for the students, who join what they originally believed to be a Christian group.

**First in a series of  
Chronicle stories examining  
the state of religion and col-  
lege students today**

## Columbia Celebrates African Culture

Joseph Bowie performs at an African Heritage Month celebration at the Hokin Gallery on February 16. See story page 3.

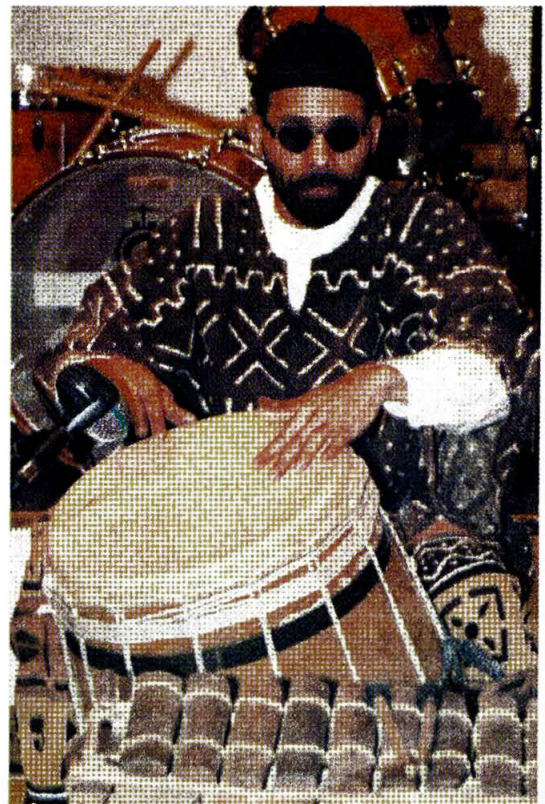


Photo by  
J.C. Johnson  
/Chronicle



# Campus News

February 21, 2000

## News and Notes

### Student Support Services available at Columbia

If you find yourself feeling overwhelmed and stressed out from the demands of college life, Columbia does have a program that can help ease your tension.

The Student Support Services-Conaway Achievement Program addresses the academic and personal needs of participating students.

It offers peer counselors, academic, career and personal counseling, reading and writing assistance, and learning assistance in a variety of courses.

When a student joins the program, they are assessed regarding their skills, interests, and needs. Once the support service knows what the individual needs, an individualized service plan is implemented.

The service plan can include tutoring in academic courses, college life skills and counseling.

There is a drop-in center for the use of participating students. Here students will find assistance with coursework, a computer lab, and other students to interact with.

All of these services are performed at no cost to the student. Both the U. S. Department of Education and Columbia fund the program.

The Student Support Services-Conaway Achievement Program is named in honor of Hermann Conaway, Dean of Students from 1980 to 1992, who provided the inspiration for the development of student support services at Columbia.

### Association of Black Journalists hosting media job fair

Columbia's Association of Black Journalists are inviting all students to attend a media blitz in the Hokin Annex.

Students will have an opportunity to meet with local media professionals in the print, public relation, television, radio and marketing fields.

The blitz will be on March 22 from 7:00 p.m. to 9:00 p.m.

Students must respond to the invitation to attend the job fair by calling Melody Hoffman at 630-378-3869 or Shawn Wright at 773-995-7581.

The Association of Black Journalists are requesting a donation of five dollars from participating students.

### Sign-up for Avon's three day breast cancer walk

Men and women from all over the tri-state area are pledging to walk 60 miles in a quest to find a cure for breast cancer, a disease that is the leading cause of death for women aged between the ages of 40 and 55 years. In fact, 40,000 women are expected to die from breast cancer in the year 2000.

Avon is asking for volunteers to sign up to walk from Kenosha, Wis. to Chicago, Ill. in three days. \$1,800.00 must be raised in pledges before the May 19 deadline from each walker.

In support of Avon's efforts, the ARC Gallery, located at 1040 W. Huron St. in Chicago, is hosting a show honoring and celebrating those women whose lives have been contaminated by breast cancer. The show will run from March 28 to April 29.

The ARC Gallery will have a special closing ceremony and healing ritual on Saturday, April 29, with poetry performances and other sharing, as women come together to grow stronger, acknowledging the loving values gained from the heroines of breast cancer struggles.

### Poetry reading at Ferguson Hall with Denise Huhamel and Nick Carbo

The husband and wife team of Denise Huhamel and Nick Carbo, who are known for their humor and risky subjects, will read their poetry on Thursday, March 2 at 5:30 p.m. at Ferguson Hall.

Duhamel is the author of 11 books and chapbooks of poetry. Her most recent titles are "The Star-Spangled Banner," which won the Crab Orchard Poetry Prize, and "Oyl," a collaborative chapbook with Columbia's artist-in-residence Maureen Seaton. Duhamel has been anthologized widely, including four editions of *The Best American Poetry*.

Carbo is the author of two books of poetry, *Secret Asian Men*, which is being published by the Tia Chucha Press, and *El Grupo McDonalds*. He is also the co-editor of *Babaylan: Fiction and Poetry by Filipina and Filipina American Women* and the editor of *Returning a Borrowed Tongue*, an anthology of Filipino poetry written in English.

The poetry reading is free and open to the public. Students are welcome to bring guests with them to Ferguson Hall. For more information, call 312-344-8139.

## Around Campus



Rob Hart/Chronicle

**Freshman Linalynn Natter talks with Jeff Marazano, the Director of Admissions from the Chicago School of Massage Therapy in Lakeview on Valentines Day. The residence center committee sponsored this event to teach students the basics of Swedish Massage Techniques. Hadiah Phillips Freshman is receiving the massage.**

## Cults

Continued from Previous Page

It is speculated that the two major campus cults have about one million members throughout America.

Since campus cults have grown to be such a prevalent problem, an ad hoc committee of cult researchers was formed in 1985 to investigate the aggressive proselytizing techniques and questionable theology being preached by these groups. Stephen F. Cannon, a reporter for the Personal Freedom Federation, was a member of this committee.

"We interviewed leaders, members and former members, studied literature, and listened to and watched tapes," said Cannon. "It was during this time that I made first hand observations on the tactics of intimidation and control used by campus cults."

The campus cults studied had many similarities in their teachings and methods of control. Members were told that the only access to God was through the group. If someone were to leave the cult, they would be walking away from God. Any impediment, such as family, friends, or loved ones, who comes between the member and the group was a tool of Satan. Any negative information about the cult is negative information about God and is labeled "spiritual pornography."

Further, cults preach that walking away from the group means leaving the one true church. Members are told they will wind up in Hell if they leave. This places a great emotional burden and a real psychological barrier on the Christian student who is looking for spiritual guidance and acceptance.

"This is why campus cults target kids who are spiritually hungry," said Phillip Arnn, a researcher for the Watchman Fellowship, a cult watch group. "These kids have a poor belief system; they are idealistic, and will believe what they are told."

According to Goedelman, members of a cult are never allowed to question the teachings of their leader and are challenged when doubts arise in their beliefs. "It's a form of spiritual terrorism," said Goedelman, "Questioning leaders is compared to questioning God."

There are two dominant campus cults existing in America today. One is known as the International Church of Christ (ICC) and the other is called the Maranatha Campus Ministries (MCM). While the two groups have opposing teachings of the Bible, they are very similar in the tactics used to control their members.

Robert Weiner founded the MCM in 1972. Weiner dropped out of Trinity College in Deerfield, Ill. to join the Air Force. It was there that he became a Christian minister and began his campus crusade.

In 12 years, Weiner's cult had grown from a single campus ministry, which began at Murray State University in Kentucky, to more than 100 campus chapters throughout America and in 16 foreign countries.

There is a strict authority structure and shepherd-ing methods being used in the MCM, as with all cults. Weiner teaches that he is an apostle of God and

tells his members, "You can leave or do it my way, but those who leave will be condemned to Hell by God."

MCM members are required to sign a statement of commitment. This document admonishes committed members to obey their immediate leaders at they would God. There is strict control exercised over all members in what they can think, say, wear and where they can go.

In addition, MCM members are taught that they are in God's elite ministry and that no one else has the type of total commitment that they do. There may be other Christian groups, but none could match MCM's level of dedication.

This type of elitism can lead members to believe that if, for some reason, they want to leave the group, they would be missing out on God's will and would be condemned to Hell. In fact, MCM leaders have been quoted as telling members who wanted to leave the group, "You will be destroyed by God because you want to leave. You will be out of God's will and out of the elect of God."

In 1979, Kip McKean founded the ICC. The group was first named the Boston Church of Christ, where it began, but the name was quickly changed as the campus cult grew in size and location. The growth was phenomenal and the ICC now has about 120,000 members internationally.

The ICC practices one-on-one discipling, which is where the charges of mind control have stemmed from. All members must commit themselves to one who is "more mature in the Lord," that is, one who has been in the cult longer than the new member. The submission to the elder must be complete and absolute. The chain of command continues, with each elder having a disciple, and so on until you reach the leader, McKean.

McKean, meanwhile, makes all of the group's decisions. He determines how far his congregation will go in obeying the scriptures as he interprets them. McKean corrects everyone's mistakes and decides the punishment. He demands obedience and is the only one who knows what it takes to achieve what God wants.

The ICC also teaches that their group alone is doing what God truly wants and that they are the true disciples of Christ. Only members of their cult will be let into the kingdom of Heaven. This elitism is a necessary factor of all cult groups.

In addition, McKean uses confessions as another means of controlling his members. Confessions in the ICC aren't kept confidential. Instead, confessions are used against members if they don't follow the teachings and do everything that their elders demand of them. It is these tactics of manipulation through submission and the unethical use of confession that give more substance to the serious charges of mind control.

McKean also manipulates members into chang-

See **Cults**, following page



## More photos without stories



Rob Hart/Chronicle

During the first week of classes, students suffered through not one but two false fire alarms. On Feb. 15, students were evacuated from the Torco building when a student's coat got caught on a fire alarm. On the following day, someone purposely pulled a fire alarm on the ninth floor of the 623 S. Wabash building, sending the hundreds of students and faculty above onto Wabash Ave. The alarms disrupted both classes and registration for more than an hour.

## Cults

Continued from Previous Page

ing their personalities to conform to the group's "norm." The members dress alike, talk alike and share the same outside interests, which are few. The goal is to become an exact replica of McKean.

Of course, there are members who begin to see campus cults for the mind control groups that they are and decide to leave. The key is that the student must want to leave the group. It has to be their decision in order for a disassociation to be successful, according to Arnn.

"There are many places for kids to get help when they are ready to break from the cult," said Arnn. "There are other Christian groups that can help, and even Internet sites that can answer questions and provide guidance. It is a means of getting information that the kids may not have seen before or had access to."

While some parents become rightfully concerned and hire

"deprogrammers" to reverse the brainwashing experienced by their children, this method is not seen as successful. The member must have a desire to leave the group, otherwise they are likely to go back to it as soon as the "deprogramming" is completed.

"There are many places for kids to get help when they are ready to break from the cult. There are other Christian groups that can help, and even Internet sites that can answer questions and provide guidance. It is a means of getting information that the kids may not have seen before or had access to."

"We take the position of an evangelically stand point," said Goedelman. "We don't deprogram, but rather provide information and hook students up with a good church and resources like books and newsletters."

While campus cults are fairly new, they are not surprising. College students throughout history have been seeking out meaning and truth. It's the age at which all are looking for their own identity and where they fit in in this world. Until this changes, campus cults will probably always be able to flourish.

## Chronicle staff garners record awards

The *Chronicle* broke its own record when it garnered 26 awards at the 1999 Illinois College Press Association, held on Feb. 11 and 12. So the next time you make fun of the *Chronicle* and call it a poor man's *DePaulia*, think about this:

Second Place, General Excellence (non-daily category)

Honorable Mention, Editorial Cartoon: Billy O'Keefe (open category)

Honorable Mention, Other Cartoon: Billy O'Keefe (open)

Second Place, Ad Less Than a Full Page: Chris Richert (open)

Third Place, Ad Less Than a Full Page: Chris Richert (open)

First Place, Opinion Page Design: Billy O'Keefe (open)

Honorable Mention, Graphic Illustration: Billy O'Keefe (open)

Honorable Mention, Critical Review, Film: James Boozer (open)

Second Place, Critical Review Other Than Film: Mike O'Brien (open)

First Place, Front Page Layout: James Boozer (non-daily)

Third Place, Editorial: James Boozer (non-daily)

Honorable Mention, Column: Billy O'Keefe (non-daily)

Honorable Mention, Column: Valerie Danner (non-

daily)

First Place, Feature Writing: Valerie Danner, Jessica Quist and Chris Richert (non-daily)

Honorable Mention, News Story: James Boozer (non-daily)

Honorable Mention, News Story: James Boozer (non-daily)

Third Place, Sports News Story: Graham Couch (non-daily)

Second Place, Sports Feature Story: Graham Couch (non-daily)

Second Place, In-Depth Reporting: Elizabeth Nendick, Stephanie Berlin, Carmen DeFalco, Jeanne Galatzer-Levy, Todd Hofacker and Jen Magid (non-daily)

Second Place, Feature Photo: Rob Hart (non-daily)

First Place, Spot News Photo: Rob Hart (non-daily)

First Place, Photo Essay: Michelle Pinkowski (non-daily)

Second Place, Photo Essay: Bill Manley, Rob Hart, Chris Kubiet, Brenna McLaughlin and Kevin Poirier (non-daily)

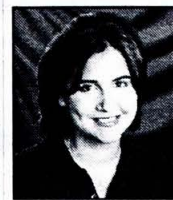
Second Place, Sports Photo: Bill Manley (non-daily)

Second Place, Headline Writing: Jotham Sederstrom

Third Place, Chicago Shoot-Out Competition: Donnie Seals

## JonBenet, Go Away

It is hard to imagine anything worse than losing a child. It is even more unimaginable when the child is taken under sudden, brutal circumstances. And yet, unfortunately, hundreds of parents have to endure these tragic circumstances every year. Though such things happen all too often, it is rare that they become national news stories that engage the public and the media day after day, month after month even when there isn't a darn thing developing in the story.



Valerie Danner  
Managing Editor

But back in December of 1997, when 6-year-old JonBenet Ramsey's body was discovered sexually assault-

ed and strangled in her Colorado home, the unsolved murder mystery made national headlines. And now, two years and two months later, it is the story that refuses to go away.

The fact is, JonBenet was but a young, over-exploited child who lived a brief, childhood-less life. She was only six when she died, but in beauty queen years, she appeared to be 24. She paraded around in cowboy boots with big curly blonde hair, and caked on make-up that more resembled the face of a prostitute, rather than a first grader's. These photos are what made this murder a national phenomenon. It wasn't hard to envision all the pedophiles of the world swooning over the sexually charged images of JonBenet and the thousands of other girls like her who are thrust into the role of little miss beauty queen.

You know that a story has been sensationalized when the networks start making movies of the week, and hundreds upon hundreds of books have been written, many of which have become bestsellers.

So I guess it shouldn't surprise me when I saw a preview for FOX's version of the JonBenet saga, which was to air last week. Yep, I guess I was naive to think that this wouldn't be made into a TV movie of the week, but there was the advertisement appearing before the millions of "Ally McBeal" viewers. Even more appalling was finding out that CBS actually has a two part miniseries (that's four hours!) devoted to the child's life/death.

A 30-second commercial that will air during CBS's series is reportedly costing \$175,000 a pop. Not surprisingly, however, is that all of this TV trash is slated to air in February, just one of the networks, sweeps months, when high ratings are translated into a big cha-ching for the stations. But so goes the way of our infotainment culture.

The February issue of the media magazine *Brill's Content* isn't much better. In fact, they devoted 12 pages trying to explain the fascination and the coverage of the Ramsey case, never mind the hypocrisy of it all—I mean come on, they put JonBenet's mug on the cover. Not too bad for a story that wasn't even really a national story at all.

One of the creepiest elements of the whole TV movie of the week thing is the young girl that stars in the CBS flick; it's like JonBenet back from the dead. The unknown actress could easily pass for JonBenet's twin with her long blonde locks and innocent, yet grown up smile. According to the article in *Brill's*, a dummy was used for the CBS "drama" when it came time to shoot the shots of the little girl's lifeless body. Apparently, it's not too creepy to have your child play a slain 6-year-old sexually assaulted strangled girl, but it is a too traumatic to have her actually lie there dead. Oye. I can't imagine someone having played that part, who has the misfortune of being a spitting image of the pageant princess not experiencing some torment over the whole thing. But I suppose Mom and Dad simply see \$\$\$, not the after effects of the whole sha-bang.

Of course sordid tales like the JonBenet Jamboree are fueled by a hungry media digging around for the next O.J. Reporters have practically been put on the JonBenet beat, and "journalists" such as Larry King and good old Geraldo relish stories such as these.

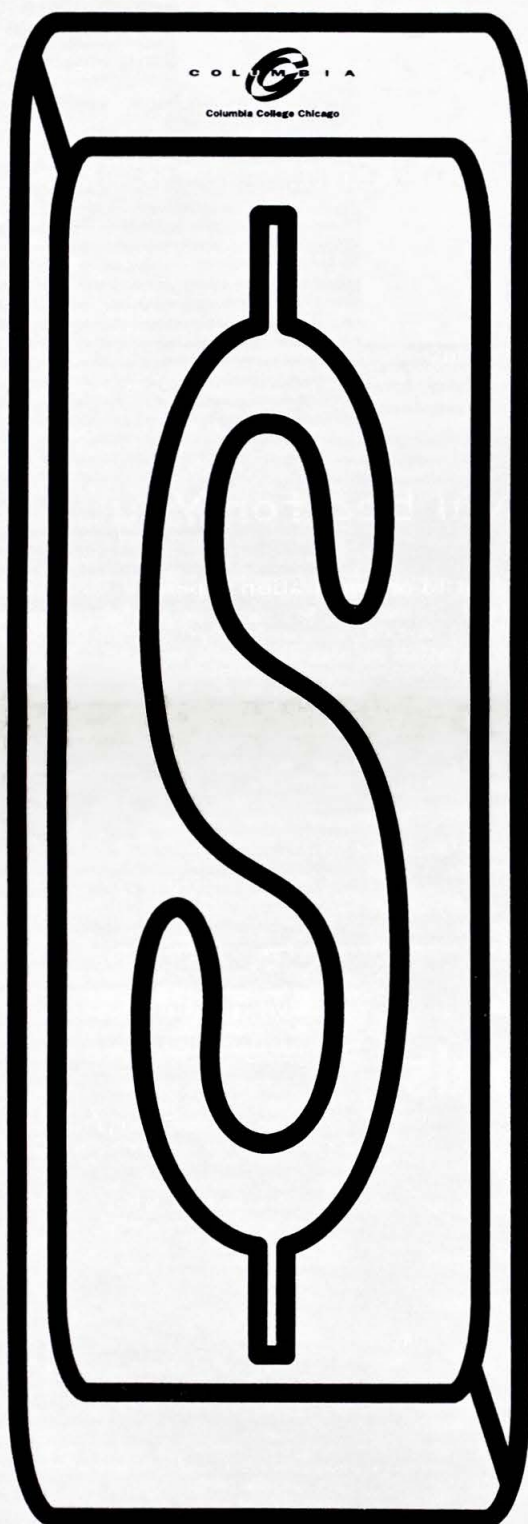
Perhaps what is saddest about the whole JonBenet murder is that when it's reduced to it's simplest element, a murder took place. A young child was viciously killed in her own home and her last moments of life were marked by the worst kind of invasive violence.

Her murder hasn't been solved and probably never will be. Whoever did this, whether it's her parents, an intruder or someone driving a white Bronco, he's still out there, probably laughing because he knows that he'll never be caught because the investigation has been so botched and the public so tainted by all the press the crime has generated these past two years. It's a real tragedy when people have become more interested in JonBenet the marketable, rather than JonBenet, the murdered.



*The Annual*

# Weisman Scholar\$hips



Applications are now available for this unique scholarship program.

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to work with leading professionals in Chicago's communications industry
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by visiting:

Student Life & Development  
623 S. Wabash - Suite 301  
the  
Hokin Student Center



or call:

Sheila Carter  
(312) 344-7187

**~~Application Deadline:~~**  
**~~April 17, 2000~~**



# Hey Columbia College Students

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 ATM card while you wait.
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- We will treat you like an adult.
- And we have a great Survival bag for You!

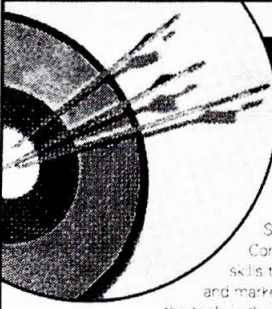
Bring your Drivers License along with your student Id or registration papers

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### Attention All Journalism Students, Photojournalists & Editorial Cartoonists!

Applications for the 2000-2001 John Fischetti Scholarship are now in the Journalism Department, Suite 1300, 624 S. Michigan Ave. All full-time Columbia College students, including graduate students and incoming transfer students, who specialize in print or broadcast journalism, photojournalism, editorial art or political cartooning, are eligible to apply. Awards are based on academic merit, financial need, and service in the student's speciality (i.e., internships, work on student publications or productions). Twenty scholarships, as high as \$2,000, were awarded for 1999-2000.

**The application deadline is Friday, April, 28, 2000.**



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## From the staff

## Doing it our way—the right way

Regrets, we've had a few. But this isn't one of them.

In the Feb. 14 issue of the *Chronicle*, we ran a story about what Columbia students like and dislike about basic services, including registration, financial aid and availability up-to-date materials.

Based on the results (144 students were polled, although students did not tackle questions that didn't apply to their experience), we found that people were generally pleased with what Columbia had to offer, although they had a few bones to pick.

Of particular note was the Financial Aid Department, for which students reserved low marks and harsh words, as illustrated in the story, which ran on the front page.

Not long after issue the touched down on newsstands around Columbia, the Financial Aid Department called the *Chronicle* in disgust, demanding to know why such an article was allowed to run. The department said that the *Chronicle's* journalistic integrity was questionable, and that our adviser, Jim Sulski, and business manager, Chris Richert, should know better than to run such a piece. The argument lasted for close to, if not more than, an hour.

An unwritten rule in journalism is that retractions and rationalizations are the best invitation for endless scrutiny. Fortunately, this is neither. Any story worth its weight in print can stand on its own merit, and this one is no exception. Rather than defend or rationalize the purpose of the report, which is obvious, we will let the opinions of the students, as well as the numbers, speak for themselves. As any student of the press or even free speech could agree, this one's a no-brainer.

Still, it's a shame when something like this happens, because it makes us wonder if the message of the article came through at all, when all the Financial Aid Department wants to do is have it yanked.

Regardless of the quality of the service the department provides, students will still flock to financial aid, purely out of need beyond any other reason. The fact that the department receives some bad press, which only puts in print what students are saying anyway, probably doesn't affect business too much.

If anything, the department should be grateful that someone is talking about the problems at hand rather than letting them gyrate further out of control. This way, it can work closer with students and dig beneath the surface that the *Chronicle's* report only nicked at. After all, isn't that the reason we have a student newspaper in the first place?

The *Chronicle* is not a public relations device, nor is it a pamphlet or brochure for the college. As a result, any requests to yank something simply because some department doesn't like the message it conveys will be ignored as long as the story is objective, truthful and fair. Need proof? It's right in front of you.

We here at the *Chronicle* are doing our job, perhaps better than ever before, if our record showing at the Illinois College Press Association Convention (page 3) is any indication. Let's hope that the Financial Aid Department can get off the phone, get its act together, and treat its customers the same way the *Chronicle* already does.

## From the Chronicle Mailbag

editor @ ccchronicle.com

## Citizens for Valerie Danner and the Boondocks

I really enjoy *The Chronicle*. I read it page by page and I walk around campus seeing others doing the same. I have never heard anyone comment negatively about the paper. I've been meaning to write you guys but I am just so busy. Between school and my son there just isn't enough time to sit down and tell you what a great job you're doing, and I am sure this is the case with many others.

To Valerie: Thank you for having the guts to stand up as a woman yourself and admit the pettiness of our gender ["Oh Petty Woman," Feb. 14]. In fact, you've convinced me to do it. Lord knows there has been times where I had been petty.

But that's not all we need to address! Woman, especially my African-American sisters, need to beat that voracious emotion; jealousy. To me, jealousy is the epitome of our pettiness. For once I would like to walk into a club looking good and not have to be stared at and commented by jealous females. Why can't they come up to me and instead of saying, "Look at her dress, it can't touch mine," say, "Hi, how are you doing, that dress is cute," and I in turn could say "yours is too." But no, it doesn't work like that.

I firmly believe that women can never successfully get together and rise up in this so-called man's world until they cure the conflict within each other. Thanks for a cool article.

I also would like to say I especially like the article "Why the strip you love to hate just might matter to you" by Donnie Seals. Oh, how I wanted to stand up and yell Yeah! (or something like that) when I read the first sentence. I Love Aaron McGruder and I love "The Boondocks." I think Donnie must have plagiarized my mind when he wrote that article. We definitely need more African-American comics dealing with our issues. Yes, people in America just want to sweep ethnic issues under the carpet and not deal with it. Yes, Franklin from "Peanuts" got absolutely no strip time.

I think I mostly love "Boondocks" because I was an African-American suddenly snatched from my urban fish bowl (Detroit) and left gasping for air in the suburbs (northwest Ill.), which is pretty much the same storyline in Aaron's strip.

Telika Crawley  
Sophomore  
Print Journalism

## Citizens against Valerie Danner and the Boondocks

Consider changing the name "Viewpoints" to Val Danner's Preachy Opinions, since that's about all we ever hear from her.

Sinbad (no relation to the bad comedian of the same name, most likely)  
Via Message Board

I thought comic strips were supposed to be funny. A storyline centered around some crabby, annoying brat who thinks he knows everything isn't funny at all.

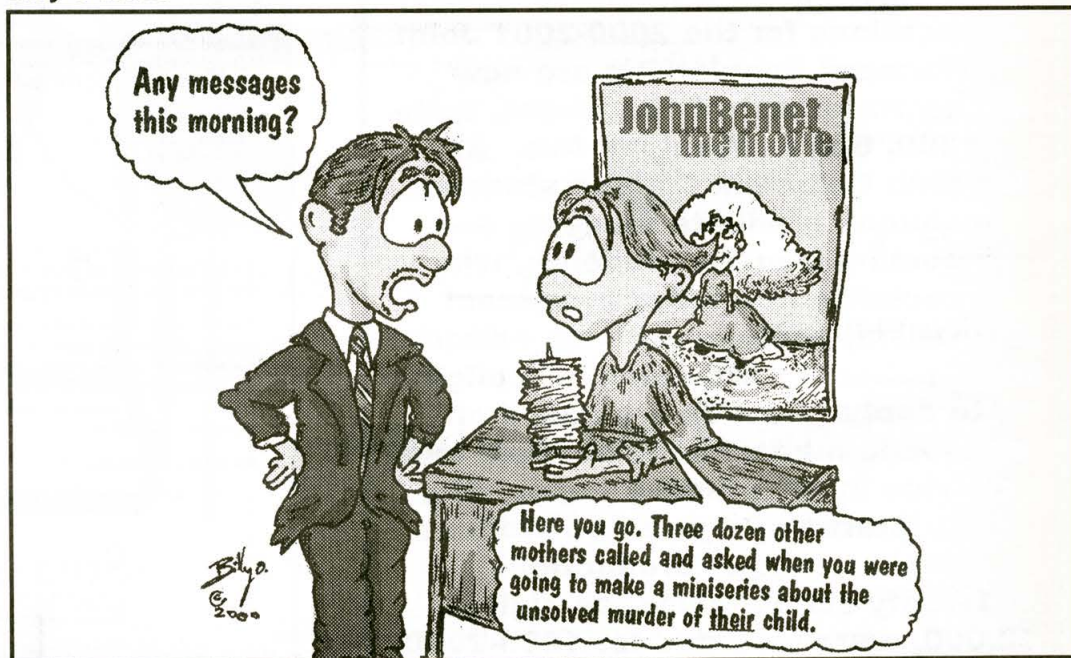
Right Guard  
Via Message Board

## Chronicle of Black History

That painting by Tanner, "The Banjo Lesson," is really beautiful ["Chronicle of Black History," Feb. 14]. I'd like to be able to see more art, including photographs, by African-Americans. Nice job on the story, Rob Hart!

George Waldman  
Via Message Board

## Billy O'Keefe



## Welcome to generation evil

Quick! How many New Jersey jokes have you heard in your life? Hundreds, right? Because if there's one thing that Frasier, Niles, Jesse, Veronica, Veronica's whole closet, Will, Grace, that gay guy who gets all the laughs on "Will & Grace" and a bevy of other sit-com players and comedians have in common, it's that they most likely have all called the great state of New Jersey a (a) swamp, (b) toxic wasteland or (c) the worst vacation destination on Earth, the South included. Even the Simpson family and trusty ol' Conan O'Brien have resorted to the New Jersey-joke-as-a-last-resort tactic.



Billy O'Keefe  
Viewpoints/New  
Media Editor

Too bad for them, because much of New Jersey is actually quite nice, full of beaches, carnivals, good pizza and several Starbucks locations for those who grow homesick. Basically, it's Florida without the bugs and crowds.

With an exception here and there, I've trekked to New Jersey for a week or two every summer since I was five years old. In addition to all of the aforementioned good things, much of my dad's family lives out there, in addition to a small fraction of my mom's side of the family, which has about 30 millions cousins and uncles in its tree. As sure as the sun doesn't rise because of some imminent hurricane that always strikes the East Coast when I'm around, the history of my family flies through my ears every summer, via stories, stories and more stories.

And you know what? The good old days aren't that much different than these old days. If the people my dad and his brother Billy knew are any indication, that whole line about the fifties being a time of obedient, clean-shaven kids who did nothing but respect their elders is just that—a line. We may be scoundrels these days, and we may have more advanced tools of destruction, but the origin of our evil instincts is hardly a secret. You all know who you are.

Perhaps as result, parents have never played me for a fool, and they know that when I cause trouble or disobey, it just might be for a good reason, or at least due to the fact that I'm a kid who does not yet have to wear a suit, tie and phony smile when leaving the house. I don't always agree with the decisions they make, but I respect very much the way they've raised and respected my sister and me.

It's the rest of you grownups I don't like. Welcome to the halfway point in a 16-plus month marathon we call the presidential race, a contest that

See O'Keefe, following page



# Even the biggest and best can serve only so many people

By David Williams  
Guest Columnist

Since 1976, I have worked as a reference librarian in the subject areas of history and the social sciences at the Chicago Public Library. In the bad old days, my department was housed in a warehouse at 425 N. Michigan Ave., while city government pondered whether and where to build a new central library; then we sat for three years behind the Merchandise Mart as it was built.

Widely recognized as an architectural wonder of sorts, the world-class Harold Washington Library Center (HWLC) is also the flagship of one of the world's largest public municipal library systems with one of the largest book collections (at least on paper) and circulation rates anywhere.

But for all of these distinctions, the situation at HWLC is comparable to what will result when the aging Cook County Hospital is finally put into its gleaming new buildings at the west end of the UIC's medical complex; whatever its trappings, it will still be Cook County Hospital, doing an heroic although usually mediocre job of trying to meet all the needs of an entire metropolitan area—needs which should be met by numerous other institutions who have shifted these burdens onto one or another central public agency.

For decades the Chicago Public Library has functioned as the surrogate school library system for the Chicago Public Schools and a host of parochial and private academies. Elementary and secondary

school libraries have been either nonexistent or dismally understocked and understaffed (as has been only recently officially acknowledged by the Chicago-Vallas school board leadership team).

CPL branch libraries typically have served young children with nowhere else to go after school to do their homework. Unable to find enough in-depth books in the branches, high school students make their way to the main public library in a recurring quest to either borrow whatever circulating books can be found on a given topic to xerox what is often only available in noncirculating (reference) books.

The same could and still can often be said for students in the Chicago City Colleges, whose libraries in many cases are little better than those of the public high schools.

Since we've moved into the HWLC, I've become aware that we have taken on yet another unofficial public mission, that of the central campus library for numerous rapidly expanding nearby institutions of higher education such as DePaul, Roosevelt, Columbia, Robert Morris College, East/West University and the School of the Art Institute. For as long as I can remember, we have served students who complain about being unable to find enough books in their own institution's libraries on assigned topics.

But in the past few years I have noticed what seems to be a qualitative leap in the number of students coming to my reference counter looking for supplementary readings—books assigned or strongly recom-

mended beyond the basic textbook material—in their core courses at such institutions as the Art Institute and Columbia. They lament that while these institutions' libraries continue to have a strong focus on the arts and communication, little has been done to expand library holdings in other areas commensurate with the expansion of their liberal arts and science curriculums.

We do our best to try and provide for these students' research needs, but even a municipal library of our size still falls short when you take into account all the other above-cited library patrons who come to us as their library of last (or sometimes first) resort.

Institutions such as Columbia must greatly expand their library collections and stop unduly off-loading this mission onto the HWLC. After all, these institutions are collecting millions of dollars in tuition each year from students, and could afford to put at least a few million more into library collections.

There may be those who argue that the advent of the Internet makes all of this talk of books obsolete. To them I can only say: Spend a few afternoons at a busy reference in the HWLC at the height of term-paper season. You will see that until there is both full document delivery (i.e., books on demand) and Internet terminals for everyone who wants to use one, books are still badly needed and heavily requested.

*David Williams is a reference librarian at the Harold Washington Library Center, 400 S. State St.*

## O'Keefe

Continued from Previous Page

could be decided in two weeks but, like the O.J. Simpson trial and the NBA Finals, is elongated for the sake of getting ratings.

Despite what Alan Keyes has to say, the race has been whittled down to four candidates: Al Gore and Bill Clinton of the Democratic Party, and George W. Bush and John McCain of the Republican Party. And that, my friends, is the most tedious use of the word "party" ever witnessed by yours truly.

The stories in the news are the usual crop. So-and-so is for/against abortion/education/drugs. Campaign finance reform is a hot issue—for the next eight months, anyway. Senator/Governor/Vice President Schmo kissed a sick baby and tried to sing gospel in a black church today. The churchgoers weren't fooled, but the white folks watching the news thought it was off the charts.

And let's not forget Old Man Newshound's favorite: We kids, we just don't give a damn. Give us our loud music and cig'ettes, and we're happy. We don't like to do any of that thinking business. We youth of today are a bunch o' no-good stupids. They just don't make 'em like they used to. Bah.

Touche, right? In the words of my stupid generation, nuh-uh. To those of us who in fact do follow the news, there is nothing funnier than a blasé, sloppy news report about how we just don't care about the candidates, about our country, about anything. Who needs all of these sitcom stars and New Jersey jokes when the pundits on the news are saying things far more laughable?

Personally, I don't care—there's that "c" word again!—enough to find out why our how my generation is such a colossal disappointment to everybody from Tom Brokaw to Jay Leno. But I know that we're not stupid, lazy or even ignorant. We may not be able to name the capitals of all 50 states (who really needs to?) or recite the National Anthem (thank our elementary school teachers for making us memorize it without telling us what it even means), but a lot of us do know what's going on around us.

The fact is, they do make them how they used to, only this time, we have the Internet and other various electronic crap at our disposal, as

well as a public and press that constantly, brutally dissects officials and candidates and examines their every gut through a microscope. Ignorant? Stupid? Try the opposite: We know too much, more than we need or care to know.

I've been paying attention to the presidential race since 1988, when I was 10. You know what I've learned? When the Republicans are vaguely in favor of something (it's never clear-cut, lest we should offend any neutral voters), the Democrats are not, and vice versa.

Even still (and I know it hurts all you Rush Limbaugh freaks out there to hear this) liberals and conservatives in this country are like night and dusk, ready to bend in whatever direction popular opinion directs them. Abortion? Taxes? Porn? Pick your poison baby, because that's all it amounts to. And we all know how good poison tastes once the sugar on top wears away.

But what about campaign finance reform? They're all against it of course, yet the big candidates live and die by its current setup. How else does George W. Bush, an idiotic degenerate who couldn't tap an oil well in freaking Texas of all places, make it this far? Something else to think about: Because the issue of campaign finance reform seems to magically disappear once the election ends, does that mean we solved the problem? Hello?

Nope, didn't think so. And so the charade continues as a demographic is made the enemy instead of a system that celebrates rich candidates and an airtight two-party system that's absolutely terrified of outside interference.

For about 12 years now, I've heard the media ask the same questions over and over. So when does my question get an answer? Why can't John Q. Promptreader tell me why I should invest so much time into something with so little return?

Maybe when someone can give me a good reason (and "It's your patriotic duty" isn't going to cut it), then I'll believe that my generation is doing something wrong. But until then, or at least until all of this coverage lets up, I need another vacation.

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## Smile! The Columbia Chronicle Opinion Poll

Question: What do you think of Columbia's library?



**Kim Linden**  
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"The Columbia library's help is really bad. I usually have to find everything myself."



**Amy Kassardjian**  
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"Columbia's library is a really quiet place to study."



**Hoon Kim**  
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"The Columbia library is very small, but I usually find what I need."



**Izebela Wodzimsha**  
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# Chronicle of Black History

A special three-part series on important African-Americans in the fields of Art, Literature, Music, Photography, Sports and Politics

By Rob Hart and Bill Manley

Photography Editor/ Assistant Photo Editor

This is the second part of a special three-part series highlighting the input of African-Americans in our collective history that oftentimes is overlooked in traditional classes and showcases important African-Americans in the fields of Art, Literature, Music, Photography, Sports, and Politics.

## Essay on African-American Literature

After 18 years of going to school, I was handed my first book written about the slave experience last week in U.S. History. This points to both the fact that we are beginning to value other points of view in our history, and that we have for years been ignoring the black contribution in every facet of our collective culture. There are a surprising number of first hand accounts of slavery written by African Americans considering most weren't allowed to write, let alone learn how to read.

The publication of "slave narratives," as they are commonly called now, showed that African Americans could write literature and poetry just as good as white writers, and in early cases many wrote about religion and ignored the plight of black slaves. The first known poem composed by an African American, Lucy Terry in 1756, was titled "Bars Fight" and was about a battle between Native Americans and whites. Others poets like Phillis Wheatly published religious poetry around 1773.

It wasn't until around 1840 when Frederick Douglass began using literature to oppose slavery and inequality did African American writing find its calling. There are volumes of fiction available about slave narratives, which are now read as important glimpses into daily life before the emanation of slaves.

There were many important periods in African American literature including the Harlem Renaissance and the Black Arts Movement of the 1960s. Even today, poets like Maya Angelou, who recited poetry at President Clinton's Inauguration in 1992, continue that tradition.

Although Frederick Douglass is known for his political life and anti-slavery campaign, he was one of the first African-American writers to publish an autobiography. He also started the first all black newspaper.

Douglass was born into slavery in 1817 and was taught to read the Bible by his master's wife (the master ended the lessons once he learned of them). The seeds of learning were planted in Douglass, and he secretly borrowed a book and taught himself to read. He purchased his first book when he was 13. It was the *Columbian Orator*. This would prove to be useful, and Douglass soon became one of the greatest speakers of his lifetime.

Douglass was sent to a "slave breaker" at one point because of his opposition to slavery and was beaten often, but his will couldn't be shattered. After escaping, Douglass made his way to New York to the house of David Ruggles, an abolitionist, and began to read an anti-slavery weekly publication, *The Liberator*. In 1841, Douglass attended the Massachusetts Anti-Slavery Society convention and was asked to speak about his experiences in slavery. This performance proved to be a pivotal point in his life. He was offered a staff position to travel, speak at meetings and give public lectures, which were frequently broken up by angry whites.

His contribution to literature came in 1845, when he wrote one of the most powerful autobiographies, *The Life of Frederick Douglass* in response to many people's disbelief that he was ever a slave. This book detailed the daily life of his slavery, although omitted his escape, so others could use the same tactic without drawing too much attention to it. Douglass later wrote two more versions of his life story in 1855 and 1881.

Douglass' book drew so much attention to him he was in fear of re-capture and fled to Europe for two years. After friends in England bought his freedom, he was able to travel to America and begin his second chapter in his writing life, this time as a journalist.

In 1847, Douglass started a newspaper in Rochester, NY, that was staffed and published only by blacks. His *North*

*Star* was published in many different forms until 1863. Douglass used his newspaper to show the country that African Americans could do the same quality of work that whites could. Douglass also used his newspaper to call for the equal rights of women and attended the first women's rights convention in 1848.

Douglass went on to campaign for President Lincoln and fight for the end of slavery. He organized the first black regiments for the Union Army, in which two of his sons fought in. He was also appointed to many government positions after the Civil War, including U.S. Minister to Haiti and U.S. Marshal for the District of Columbia.

Douglass died in 1895, and was known as one of the first African Americans to accomplish such a diverse range of tasks to help all people. The Harlem Renaissance saw the emergence of many African-American artists, but is most associated with writers. The largest and most famous of all of these artists during the 1920s was poet Langston Hughes, who was born 1902 in Joplin, Miss. Hughes was educated at Lincoln University in Pennsylvania and published his first poem while studying at Columbia University in 1921.

After a short time in Paris, Hughes worked as a busboy in a Washington D.C. where he left three poems by the poet Vachel Lindsey, who was influential in publishing Hughes' early work. During the Harlem Renaissance, wealthy white people helped find financial support for the number of other African-American writers.

Hughes developed a unique writing style using poetry to mimic the sounds of black musical rhythms instead of other classical forms of poetry. He was commonly known as Poet Laureate of Harlem, and soon began to focus his poetry on social issues. In a poem titled *Harlem*, Hughes writes, "What Happens to a Dream Deferred? Does it dry up like a raisin in the sun? Or fester like a sore-And then run?" He began to be the voice of the black community and like Frederick Douglass, took his talents into the field of journalism.

After writing a play that was preformed on Broadway, Hughes began to write columns for the *Chicago Defender*, one of the most important black newspapers in the country. He also wrote for *The New York Post* in the 1940s. Hughes wrote in the voice of a young black American called Jesse B. Semple, who used humor and a simple speech to express his common sense wisdom. Semple became an important character in Hughes' short stories, later on.

Langston Hughes had written more than 50 books before his death in 1967. Although he is most commonly known for his poetry during the Harlem Renaissance, his influence can be seen in later black poets like Amiri Baraka, who wrote poetry that reminds one of John Coltrane playing an improvisational jazz solo.

One of the first modern novels to depict the struggle for identity within black culture from the first person viewpoint is a novel by Ralph Ellison titled "Invisible Man." In the novel, Ellison presents a black man's frustrating search for identity in an American society that ignores blacks as functioning members of society.

Ralph Ellison was born in 1914 in Oklahoma City, Okla. He went to college at the Tuskegee Normal and Industrial Institute, now known as Tuskegee University. He only completed three years of studying music before he left to pursue a longtime dream of becoming a writer. In 1939, he joined the Federal Writers' Project, and began to write short stories, reviews and essays for various periodicals in and around New York. Following Service in the WWII he returned to produce his only novel, *Invisible Man* in 1952. The book instantly became a classic.

"Invisible Man" tells of the travels of a young, nameless black man, as he journeys through American intolerance and cultural blindness, searching for an identity that he can call his own. In the opening chapters of the novel, he states "When they approach me they see only my surroundings, themselves, or figments of their imagination-- indeed, everything and anything except me." The book begins when the narrator is expelled from a Southern Negro college after sharing

his experience with a white trustee. Jaded, he moves to New York City only to find things there are no better. The book deals with the narrator's struggle to find out what the truth really is, after being accepted into groups and factions that tricked him into believing their version of the truth.

*Invisible Man* is truly a book about America and our injustice on the basis of race; sadly, it points out sore points that still exist in this country. Ralph Ellison is truly one of the most important writers of the 20th century and his work will remain a classic, simply because the elegant telling of a story that helps us keep the injustice



Leadbelly was one of the most important influences on American music but can be directly seen in the folk explosion of the 1960's

fresh in our minds, will prevent us from denying it.

## Essay on African-American Music

There is an old saying that behind every cloud there is a silver lining. Could the same argument be made for slavery? Did anything good come out of this horrible act? Some would argue that American Music benefited greatly from the African and Caribbean musical influences brought here when people were forced to move to this new continent.

Many African musical traditions have been co-opted and melted down into many different kinds of music enjoyed by people of all backgrounds. The banjo was an instrument brought over from Africa and now associated with country and bluegrass music. The banjo can even be heard in bands today that play more roots style, like the popular band, the Squirrel Nut Zippers.

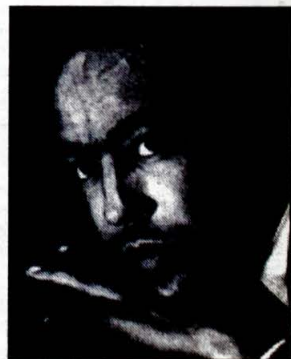
Black influence doesn't stop with the instrument; many early rock pioneers, like Carl Perkins and Elvis Presley, were listening to the Grand Old Opry on the radio and singing black gospels in church. Carl Perkins learned to play blues guitar and sing work songs in the cotton patch. He took these influences and began playing country songs to a boogie blues beat. Even the first commercial song that Elvis ever released was a blues song, "That's All Right Mamma," and on the other side was the Bill Monroe bluegrass standard, Blue Moon of Kentucky." He could adapt both styles into something truly new, and music has never been the same. Sam Phillips, the founder of Sun records and the man who discovered Elvis, even said, "I knew if I found a white kid who could sing like a Negro we would sell a million records."

The rural blues and gospel went on to influence bands like the Rolling Stones, soul and Motown singers in the 60s and 70s. We wish to talk about three important African American Musicians who changed the face of music forever.

Blues and folk music is distinctly a southern experience. The songs grew out of the cotton fields. Many young musicians used these songs to get them through the hard labor.

Leadbelly was one of America's legends that influenced many musicians. He had a great guitar style and knew more than 500

songs that he could pull out and play. His music helped him through hard times in prison and even got him a par-



Langston Hughes is commonly referred to as the poet laureate of Harlem.

Continued on next page



don. His southern folk style was never popular in his lifetime, and neither was he.

Huddie William Leadbetter was born on a plantation in Mooringsport, Louisiana around January 1885 to a sharecropper family who went on to own their own farm in Texas. Given the nickname "Leadbelly" in prison, he used this name for the rest of his life.

Leadbelly was taught to play the accordion and guitar by his uncle and left home after fathering two children by age 16 after being a sensation at local "sukey-jump" parties. Leadbelly began wandering around Dallas playing with bluesman Blind Lemon Jefferson, who would go on to sell more than a million "race" records in the 1920s. Southern blues was a strong influence on his folksy style.

Leadbelly was forced to part ways with Jefferson in 1917, when he was jailed for assault. He would soon escape, but land back into prison after a brawl that left a man dead. Leadbelly wrote a song for the governor and was granted a full pardon in 1925. Again in 1930, Leadbelly was back in prison for assault with intent to murder.

Prison proved to be a good place for Leadbelly because this was where he was discovered by John Lomax a Texan folklorist who was recording in the prisons for the Library of Congress. Lomax would return a second time and Leadbelly would record his signature song, "Goodnight Irene." With his commanding voice and his great talent on the 12 string guitar Lomax moved Leadbelly to New York in 1934.

Leadbelly was a sensation in the high society of New York; people were fascinated with his convict past, his wide repertoire of old songs and his ability to play many different instruments. Lomax secured a recording contract with American Record Company, but marketed his material to whites. The pop market was mostly big band and jazz at this time and his records sold poorly.

It wasn't until 1939, the Leadbelly found a market in New York. He made friends with a circle of leftists and those in the union movement. Leadbelly adapted "protest" songs to his sets. He also began to speak out in songs against racism and the Jim Crow laws. By 1940 there were many newcomers surrounding Leadbelly, looking to learn from him. American legends like Sonny Terry, Pete Seeger, Burl Ives, and Woody Guthrie.

Leadbelly continued to record for the rest of his life until he succumbed to ALS, Lou Gehrig's disease in 1949. Weeks after his death a folk band the Weavers took Leadbelly's staple song, "Goodnight Irene" to a number one hit and sold 2 million copies. The Weavers Pete Seeger spoke at Leadbelly's introduction into the Rock and Roll Hall of Fame in 1988 and said, "It's one more case of black music being made famous by white people. It's pure tragedy he didn't live another six months, because all of his dreams as a performer would have come true."

Leadbelly's influences can be seen directly in the huge folk explosion of the 1960s. Musicians like Bob Dylan, whose music was centered on pushing for change. Nirvana recorded a Leadbelly song, "Where Did You Sleep Last Night" on their Unplugged album.

One of the most innovative and influential musicians of the twentieth century, Louis Armstrong has had a profound impact on American music. His ability to improvise on jazz themes has been studied and imitated by countless future musicians, and because of his influence, some of this century's most legendary acts were formed. Armstrong was not only a renowned trumpet and cornet player but also a greatly admired singer, bandleader and all around entertainer. He is also credited for bringing pop influences to jazz and vice versa.

Born somewhere around 1898, (the facts about the actual date are somewhat shaky, Armstrong claimed in his biography that he was born in 1900 but historians have said that's very unlikely.) as David Louis Armstrong to

separated parents in New Orleans. His mother was very poor, and Louis never managed to make it past the fifth grade in school.

On New Year's Eve 1913, Louis found a pistol inside his home and fired it into the air as a celebration. Armstrong was arrested and sentenced to attend the Colored Waifs' home for boys in New Orleans. While he was at the Home, he took vocal training courses with the chorus and was encouraged to learn the cornet for the Center's band. Almost right off the bat Armstrong took a liking to the instrument.

He began playing in the honky tonks and bars around New Orleans copying the style of a local player name King Oliver whom he later replaced in Kid Ory's New Orleans jazz band. The two remained friends, and in 1922, Armstrong followed Oliver to Chicago where he recorded with the King Oliver Creole jazz band. This event is a milestone in music history because up until this time, Armstrong and Oliver's band was the first black act to record jazz.

In 1924, Armstrong moved to New York where he played with various bands and secured himself as a formidable force in the jazz world. In 1925 Louis Armstrong began recording with a group of his own, the Hot Fives, and Hot Sevens were a pioneering group in the style of Dixieland or Hot jazz. The Hot Fives and Sevens influenced many later American artists including Roy Eldridge and Billie Holiday.

In the thirties and forties Armstrong began an extremely popular Big Band orchestra. The band toured Europe and all over America, as well as being featured in several Hollywood movies including *Pennies from Heaven*, *Cabin in the Sky*, and *New Orleans*. Armstrong became the first African American to regularly appear in feature films.

After the decline in popularity for big band music Armstrong went on to form a band called the All Stars that showcased his own talents for singing as well as playing. Armstrong was one of the first artists to record scat singing, (singing improvised sounds rather than lyrics). Armstrong's voice became one of the most recognizable of the 20th century. In the middle to late 1960s Armstrong recorded several hits that made the Billboard charts, most notably "Hello Dolly" in 1964 and "What a Wonderful World" in 1967. Armstrong's recording of "Hello Dolly" even unseated the Beatles hit "I Want to Hold Your Hand" as Billboards No. 1 hit. That same year "Hello Dolly" won a Grammy Award for best song.

In 1971, Armstrong suffered a heart attack and a week later died in his Corona New York home. In the last decades of his life, Armstrong had fallen out of the graces of the jazz community because of his commercial success, but even his critics couldn't deny his influences on the jazz world and music for generations after his death. In 1972, he was posthumously awarded a Grammy Award for lifetime achievement, as well as two Hall of fame Grammy Awards, one in 1974 and the second in 1993.

#### Essay on African-American Cinema

By Mike Costa

Correspondent

"Birth of a Nation" is a masterpiece. Director D.W. Griffith sealed his legacy as the Grandfather of film while the industry was still at the tender age of 17, basically inventing suspenseful editing as we know it, and filming one of the most visually complex and majestically rousing spectacles in the history of silent film. And the heroes of the film were members of the Ku Klux Klan.

The early days of cinema were not kind to African Americans. In fact, they were downright brutal and racist in their depiction of the African-American man and woman. In the movies, more than any other artistic medium, they were exploited and despicably slandered by bigoted characterizations and absurdly racist plot developments. Black actors were used mostly as second-tier comedy relief, with zero opportunity to emote anything beyond slapstick absurdity. Griffith himself actually employed white actors in black make-up for his "lead" African-American characters. "The Jazz Singer," the first sound film, featured Al Jolson, known prominently for smearing his face with shoe-polish and singing for his "Mammy."

Luckily for African-Americans and the cinematic canon as a whole, those days of segregated films and movie houses have passed.

In 1919, Oscar Micheaux became the first African American to produce, direct, and adapt (from his own novel) a motion picture. "The Homesteader" was not a major commercial success, and it is not readily available on video (in fact, I wish you luck in finding it), but it was just the kind of quiet milestone that heralds major change.

During his 30 years as a filmmaker, Micheaux wrote, produced, and directed nearly 40 films, making him not only the first, but also one of the most prolific African-



Oscar Micheaux was the first African-American to produce and direct a motion picture. In his lifetime he directed nearly 40 films.

American filmmakers of all-time. Micheaux, never one to shy away from controversy, created such powerful films as his 1920 lynching-from-a-non-white-perspective "Within Our Gates." Sadly, Oscar Micheaux's name is not mentioned in the Film Aesthetics text encouraged by Columbia or Andrew Sarris' famed *Film Directors Encyclopedia*, and very few people know him or his work by name. He almost became another faceless martyr of his own revolution.

Almost, but not quite. Micheaux's sinuous thrillers -- with their nearly implacable atmospheres of menace and oppression -- lived on to inspire another one of the most influential African-American directors of all time, Melvin Van Peebles. In 1971, native Chicagoan Van Peebles directed "Sweet Sweetback's Badasssss Song," a film that, I would

argue, is the most influential independent film ever made. In a time when the old Hollywood studios were as close to decay as they ever came, when even such acclaimed anti-journeyman directors as Arthur Penn and Francis Ford Coppola could not help but betray their "independent" slant by making romanticized and glitzy films from classic Hollywood formulas, "Sweet Sweetback" was ugly, disorganized, brilliant filmmaking. It was pain recorded onto celluloid. It was the birth-scream of a new kind of cinema.

"Sweet Sweetback" and Melvin Van Peebles leave their fingerprints on nearly every "independent" picture that has come thereafter, from every "blaxploitation" film, good or bad, which followed in the 10 years after it was made, all the way up to the work of Quentin Tarantino.

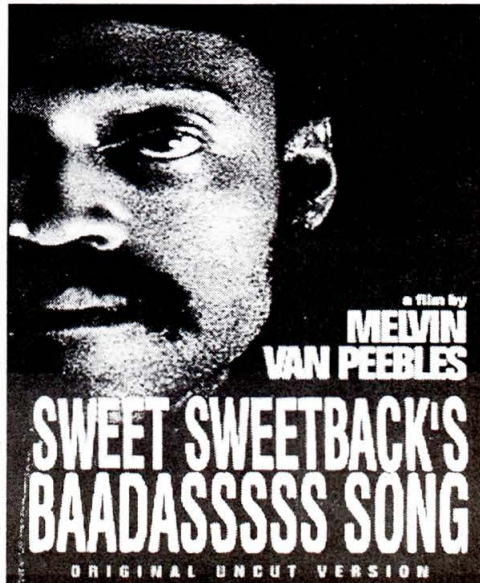
Micheaux and Van Peebles' work also influenced a young NYU grad by the name of Shelton Jackson Lee (now known as Spike), whose first feature film, "She's Gotta Have It," helped inspire and raise awareness of the "independent film" explosion of the 80s and 90s. Lee showed that films by African-American filmmakers did not need to be about and strictly for African-Americans. They can be about and for all people. From "Malcolm X" to "Summer of Sam," Lee continues to be one of America's premier filmmakers to this day, one of the few directors who has something to say, rather than just something to show.

So this month, while you pay homage to George Washington Carver, or Benjamin Banniker, or Harriet Tubman, see if you can make that oh-so-long trek down to the video store to pick up "Sweet Sweetback's Badasssss Song." I really think that many of you will be surprised by how different and great a film it truly is. Also, take a look at "Coffee," in which Pam Grier outwits a den of thieves 20 years before Tarantino's "Jackie Brown," or watch Jim Kelly exude more confidence and cool than even Bruce Lee in "Enter the Dragon," or cheer on Fred Williamson in "Three the Hard Way" as he defines the modern action hero a decade before "Rambo."

Most importantly, try to find a copy of the documentary "Midnight Ramble" (there's one in our library) to learn more about African-American film pioneers such as Oscar Micheaux. For once, skip "Birth of a Nation" and seek out the cinematic pioneers that time forgets.

#### Photos courtesy of:

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# Columbia College Chicago

## African Heritage Month

### February 2000

### Calendar of Events



**February 7-March 2**

ENNEAD: A Nine Patch Quilt Exhibition  
Hokin Annex  
\*February 16 Gallery Reception  
4:00-6:00 p.m.

**Friday, February 4**

DanceAfrica Chicago 2000  
"In the Spirit"  
Department on Aging  
6117 S. Kedzie  
1:30-2:30 p.m.

**Monday, February 7**

DanceAfrica 2000  
"Stop Time" Ensemble w/Maggie Brown  
Museum of Science of Industry  
10:15-11:15 a.m.

**Wednesday, February 16**

African Heritage Opening Reception  
Ethnic Heritage Ensemble  
Hokin Gallery  
4:00-6:00 p.m.

**Thursday, February 17**

Documentary: Buffalo Soldier  
Hokin Gallery  
12:00-1:00 p.m.

**Saturday, February 19**

Urban Credo  
3rd Annual Chicago Black History  
Month Book Fair  
South Shore Cultural Center

**Tuesday, February 22**

Urban Music Management Workshop  
623 Wabash, Rm. 311  
Time: TBA

**Wednesday, February 23**

Lecture  
Mary Mitchell, Chicago Sun-Times,  
Columbia Alumna  
Hokin Annex  
12:00 p.m.

**Thursday, February 24**

Documentary: Thelonious Monk  
Hokin Gallery  
12:00-1:00 p.m.

**Tuesday, February 29**

Spoken Word Performance  
Co-sponsored by Fiction Writing Dept.  
Hokin Annex  
4:00-6:00 p.m.

**Thursday, March 2**

Closing Event  
Malachi Thompson Ensemble/Trumpeter  
Hokin Annex  
3:00-5:00 p.m.



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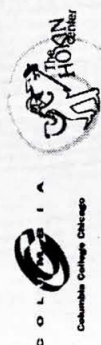
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Tuesday,  
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Join us for an evening with Anna Quindlen, Pulitzer Prize winning columnist and author of *One True Thing*. Striking a delicate balance between national and personal issues, Quindlen will discuss choices and change in the 21st century.

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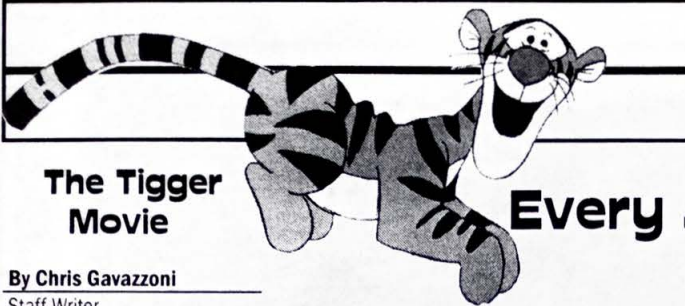
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## INSIDE THE WORLD OF ARTS AND ENTERTAINMENT



## The Tigger Movie

By Chris Gavazzeni

Staff Writer

"The Tigger Movie" is about the trials and tribulations of Tigger's attempt to relate to his pals who reside in Hundred Acre Wood. Tigger's personality consists of, if you can recall, an all-out optimistic, happy-go-lucky, fly-off-the-seat-of-your-pants kind of cat. He says of himself that, "Tiggers are fun, fun, fun, the most wonderful thing about Tigger is I'm the only one!" But after bouncing (his favorite hobby) he comes to realize that nobody wants to bounce with him.

When Tigger appears he greets his fellow peers with a playful, full-fledged tackle to a five or six summersault roll—similar to Dino greeting Fred Flinstone. Needless to say his friends find it extremely obnoxious and annoying, but I found it to be hilarious. Tigger bounces to Winnie The Pooh who is occupied counting his honey jars, of course. Owl, Rabbit, Piglet, Eeyore and Kanga are too busy and too mature for Tigger's playfulness because they are preparing for winter hibernation.

Tigger becomes aware of his so-called inadequacies. He sits alone next to the river and wonders about his origins. Now, he isn't so proud to be the only one. However, Roo idolizes Tigger and loves to play and bounce. Tigger and Roo connect like puzzle pieces, but Roo isn't up to par in his bouncing ability. In a depressed state, Tigger bounces around to find his family.



He searches in the highest trees where Tiggers love to hang out; he looks everywhere, but to no avail. In having no luck uncovering any clues in relation to his family history, the viewer is keyed in with how special his pals in Hundred Acre Wood really are and that he doesn't have to look far to find his real family. Not knowing this, Tigger flees on bad terms with his friends because he's frustrated that he's uncovered nothing about where he

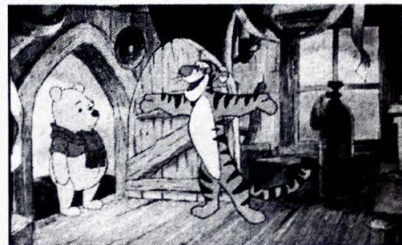
## Every Journey is a Journey Home

came from. His friends become concerned with his absence and encounter an amazing adventure as they search for him. In their search, all the characters' personality traits are presented in an amazingly accurate real-life format, which makes for high quality entertainment in the story's simplicity.

Tigger's sidekick and admirer throughout the movie, Roo, tries his best to learn the tricks of the trade, but he just can't perfect the bounce. Roo does, however, practice enough to gain the experience to do the most difficult bounce of them all; "the whoopdie, doopdie, loopy-loop and alley-ooop." This bounce may not appear or seem to have any orgasmic significance to those who read this. But to those who risk the \$8.75 (plus popcorn and drink) to actually see this spectacular extravaganza of intricate bouncing and flawless Walt Disney animation will be left with a heart pounding, suspenseful moment toward the end—I wouldn't want to ruin it for anyone.

The absence of Winnie The Pooh from the big screen for 17 years brought back the great childhood imagination that I seem to have lost touch with.

Amazingly enough there is a well thought out plot to this Disney creation. This movie is worth watching if you're into that kind of thing and if you can appreciate the designated audience being children. For whatever it's worth, if I were to rate children's movies, I'd have to place "The Tigger Movie" in third, "Pinocchio" being second and "Alice In Wonderland" being first. Go see it with a niece, nephew, child, or for yourself.



## Weed, beauty, insanity, and lazy filmmaking

By Tom Snyder

Assistant Editor

In the opening voiceover of "The Beach," Leonardo DiCaprio informs the audience that his character's name is Richard, and sarcastically implies that his first name is the only background material required to understand the tale that will follow.

This opening monologue can be interpreted in two basic ways: lazy filmmaking, or cutting edge narrative. Unfortunately for DiCaprio and everyone else associated with "The Beach," it's obviously poor filmmaking on the part of Director Danny Boyle ("Trainspotting"). And that's too bad, because "The Beach" is a thrilling movie with much promise, but little payoff.

The promise that is established by the first hour of "The Beach" is tremendous. Director of Photography Darius Khondji creates a rich world with his lens, forging a cinematic paradise of pure blue skies and bluer waters. And along with stunning visuals, "The Beach" presents an intriguing set-up. The concept echoes Francis Ford Coppola's "Apocalypse Now," with our narrator/protagonist slowly spiraling into madness after acquiring a hand-written map to a mythical island overflowing with bountiful weed and indescribable beauty.

After Richard convinces an easy-going French couple, Francoise (the stunning Virginie Ledoyen) and Etienne (Guillaume Canet), to accompany him on a daring trek through Thailand, the youthful/beautiful trio reach "the beach" and enter the adventure that will change their lives forever.



Narrowly escaping the crosshairs of gun-toting marijuana farmers, Richard and his new pals hack their way through the mysterious island and stumble upon a self-sustained community of social outcasts. The outcasts consist of young individuals fed up with the world and its plagues, cancers, parasites, and troubles



(let's face it, they're stoned out of their minds and more than happy to catch fish and play volleyball all day). Immediately accepted into the castaway crew, Richard and his new-found friends enjoy their joyful island paradise until the reality of the world and its dangerous ways catches up with them (warning to the squeamish: beware of sharks!).

For more than an hour "The Beach" flows through hip, fun, and sexually charged scene after scene, hinting at a giant powder keg of a conclusion, but, alas, the film falls flat on its face. The problem? Richard's sudden and under-developed descent into darkness, and Director Danny Boyle's inability to include any scenes to connect the audience to Richard. Sure, Richard searches for adventure, new experiences, and a purpose to life (as all of us), but in the end one is left nodding the head but not caring at all about the fate of Richard or anyone else.

Seemingly out of nowhere, the film switches gears from edgy, entertaining movie to "Apocalypse Now" wanna-be. The transition would have worked had Boyle developed a catalyst for Richard's animal-like reactions in the latter third of "The Beach." As is, Richard is suddenly envisioning himself as a video game hero madly marching through the jungle.

DiCaprio really isn't to blame for the "The Beach's" inability to sustain its energy for its duration—he is as solid as can be with his quasi-philosophical lines of voice over and severely underwritten part—but the ending of the film leaves me second guessing his motivation for taking the role and shaking my head at the film he and Boyle just missed achieving.

Much has been made of DiCaprio's slow process to choose a follow-up to "Titanic" (Woody Allen's "Celebrity" doesn't seem to count), and it appears that he missed a giant chance at escalating his career further (is that possible?) when he passed on the lead in the upcoming "American Psycho" (due April 7th) to make "The Beach." Unfortunately for Leo, buzz abounds from Sundance concerning "Psycho" while "The Beach" stands as a good adventure flick that tragically missed its chance at being a great one.

Inside this week

Chicago Music Review



Vitality Presents Black History



And More...



# A brief synopsis of Chicago Rock

By Chris Novak

Assistant Editor

"Chicago is post rock, Chicago is punk rock, Chicago is new country. It is as wide as the population. It's a very diverse thing, and people from all different genres play with each other. I think it's great."—Q101 DJ, James VanOsdol remarking on the current state of Chicago's local rock scene.

Chicago's music is as unique as Chicago itself. Unlike New York City and LA, Chicago's music scene does not have the support of record labels and an artsy reputation. But yet it thrives in uniqueness. Maybe it is because of these special circumstances that the music scene in Chicago is so unique.

With the lack of labels and word-of-mouth support, it seems that the bands that are currently thriving in Chicago are only doing so because of lessons Chicago music history has taught them, and the never ending support of local clubs and fans.

## The Birth...

Chicago and the blues. These are words that go together like peanut butter and jelly. The beginning of Chicago music is the beginning of the blues. From there, Chicago's musical style branched into many various styles of music. After the blues, the next large phase in Chicago's musical history was pure rock 'n' roll. Bands such as Styx and Chicago, paved the proverbial musical path for the Chicago rock bands of today, but it all began with the blues.

After World War II, Detroit and Chicago became the destination of choice for black musicians in the 1940s. Both Chicago and Detroit were highly industrialized cities, and were always in need of workers to run the steel mills and automobile factories. According to legend, due to the excessive noise of these plants, in order for the audience to hear the music, the musicians had to amplify their instruments. Thus, modern day blues was born.

In Chicago, the center for blues was called "Jew-town," known to most as Maxwell Street. On Maxwell Street, blues musicians would sit down and play the blues for those walking by. Musicians with names such as Little Willie Foster, Hound Dog Taylor, and Muddy Waters would fill Maxwell Street with the sounds of the blues.

After the blues explosion, the Chicago music scene lay dormant for quite some time. Then, in the early 70's, pure Chicago rock 'n' roll emerged. Bands such as Styx would play in their garages. Due to the lack of Chicago bands prior to this stage, it is safe to presume that most influences were from cities other than Chicago. Both Styx and Chicago had multiple platinum albums, and were famous, not only in Chicago, but also around the rest of the world. With the fame of these bands, Chicago once again became a city known for great music.

The blues and the era of '70s rock, would become influential parts of the development of Chicago rock music in the early '90s, when many local bands placed Chicago on the map for modern day rock music.

## The Support

Every local band cites local clubs as one the most important aspects of the Chicago music scene. Whether it is a small club like the Empty Bottle, or a larger local venue like the Metro, the clubs in Chicago are the lifeline of Chicago's local rock scene.

For many small bands in Chicago, the first clubs they play are not designed for a large audience. Clubs such as Empty Bottle and the now-defunct Lounge Ax have garnered a reputation as a place for showcasing new talent. And as bands play these smaller clubs, sometimes a favoritism for them over larger venues develops. Kevin Junior, lead singer and founder of Chamber Strings, has a great appreciation for the Lounge Ax. He says he turned down gigs just to headline at his favorite club.

The recent closing of the Lounge Ax was a great loss to music fans in Chicago. The club booked, on average, anywhere between 12 and 15 local bands a week, more than most other clubs in Chicago. This establishment was the stepping stone for many popular local bands such as Tortoise, Wilco and the



## Smashing Pumpkins.

Although the closing of the Lounge Ax may hinder Chicago's smaller bands without a large fan base, the Double Door and the Metro play host to the more established bands in Chicago with larger followings, such as the Blue Meanies and Apocalypse Hoboken.

The Metro is another club that supports local music. They frequently ask local bands to open for any larger act that performs there. For example, when the Offspring played, Mary Tyler Morphine opened, and when Bis came into town from Scotland, Ness was one of three local bands that played before Bis' set.

Without venues, Chicago's local rock scene would not be as varied or large as it currently is. The various clubs allow music fans to experience the many bands Chicago has to offer, and allows bands to increase their fan base.

## The Death of Chicago's Music...

No longer are we this isolated city, but now all of a sudden we're in the mainstream and in the business," said Jim Flame, trumpet player for the Blue Meanies.

For many bands, young and old, the period of time between 1993 and 1996 was a dark time. After years of not being targeted by major labels, it all changed. All of a sudden Chicago became a hot commodity. If you were a rock band in Chicago with some experience, there was a good chance that your band would be signed by a major record label.

Although many people believe that this period of time was not as bad as some of the bands have stated, the people involved in the Chicago music scene at that time know better. For every Smashing Pumpkins and Veruca Salt there were many failures--Menthol, Loud Lucy and Triple Fast Action are just a few bands who were signed, but never made it out of Chicago.

James VanOsdol, Q101 DJ and host of Local 101, thought of this whole era as ridiculous. "You had major labels signing lots of bands that sounded exactly alike," VanOsdol. "There was a huge signing frenzy, and after that there was a big lull, and the city has built itself up without having to worry about that big A&R microscope."

Many of the bands agree that the lull was a positive thing. During that time, local bands had the chance to be themselves once more. There was no longer any pressure from the suits in LA and the Chicago bands did what they do best, performed.

## ... And the Rebirth

Right now the environment in Chicago for bands is thriving. Bands that have been playing for years, and that have a unique sound, are finally being rewarded.

Also, the bands are getting along with each other better than ever. According to VanOsdol, "The camaraderie in Chicago is the best I've seen it in years. You have all these people from all these disparate styles of music that enjoy each others company and they support each other."

As Chicago rock enters the 21st century, it seems the atmosphere is better than it has been in quite some time. The bands are supporting each other, and the fans and local clubs are supporting the bands. Bands who have been on the scene for a while and have worked hard are being signed to major labels. And with up and coming bands like Lucky Boys Confusion and Mary Tyler Morphine earning a following, it seems that the future of Chicago rock looks promising.

# "PITCH BLACK" -- BEEN THERE, DONE THAT

By Elizabeth Fiting

Staff Writer

In this sci-fi/horror thriller, the survivors of a cargo-ship crash find themselves stranded on a desert planet with three suns. Their expedition for water leads them to an abandoned geological camp where they discover a small ship, a means of getting themselves off the rock. In their journey back to the crash site, they find something more dangerous than the convicted murderer among the survivors: the planet is inhabited by a number of creepy, bat-like creatures that hide in the dark caverns of the planet, because to venture into the light means frying the skin off their own bodies.

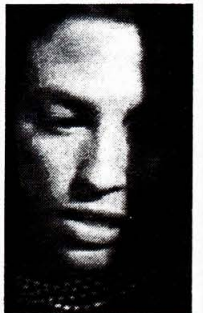
These saw-toothed creatures occasionally feed on the flesh of those dumb enough to wander into the depths of the caverns. Despite this danger, all seems hunky-dory until the docking captain of the ship discovers that the planet is just about to line up for a total eclipse. A sufficient amount of gory deaths and panicked conversation ensues as the survivors attempt to beat tracks back to the ship, resulting in some interesting role reversals among the principal characters.

Vin Diesel, Keith David and Radha Mitchell star in this film that attempts to be the next "Aliens" or "Blair Witch Project," but somehow falls short of the mark. The characters are pat and obvious, despite the ingenious cast-

ing of Diesel (catch him in the upcoming "Boiler Room"—a film with a lot more promise) as Riddick, the murderer and reluctant hero. Mitchell (of the acclaimed film "High Art") is decent as the docking captain who attempts to relieve her own guilty conscience by trying to save the other survivors. David plays an annoyingly stereotypical religious man you almost hope will be carried away by the creatures.

Writers Jim Wheat, Ken Wheat, and David Twohy (who directs, and also did the box-office lemon "The Arrival" with Charlie Sheen) do nothing ground breaking in this film, relying on a formulaic plot that made audience members feel they had already seen this movie before and didn't like it the first time around.

Playing on everyone's "afraid of the dark" fear from childhood is a great concept, but here it is poorly realized, as this film attempts to be too much at once. It could have been better had it gone one of two ways: embrace it as a formulaic sci-fi thriller and make fun of itself, a la "Scream," or veer off the beaten path and give the audience something new and exciting. My advice: save your money for one of the much more promising films being released within the next few weeks. If you still insist on seeing it, don't say I didn't warn you.







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A Film by Jasmin Dizdar

# Beautiful People

TRIMARK PICTURES, THE BRITISH FILM INSTITUTE and CHANNEL FOUR present a TALL STORIES production in association with the ARTS COUNCIL OF ENGLAND and the MERSEYSIDE FILM PRODUCTION FUND with the participation of BSKYB and BRITISH SCREEN. "BEAUTIFUL PEOPLE" "This is War My Friend," "Treaty Talkies" and "She's Beautiful" composed and performed by GHOSTLAND. story consultant HOWARD SCHUMAN, casting directors SUZANNE CROWLEY and GILLY POOLE, make up designer PENNY SMITH, costume designer LOUISE PAGE, sound recordist SIMMY CLAIR, line producer CHRISTOPHER COLLINS, editor JUSTIN KRUSH, production designer JON HENSON, director of photography BARRY ACKROYD, executive producers ROGER SHANNON and BEN GIBSON, producer BEN WOOLFORD. written and directed by JASMIN DIZDAR. supported by the proceeds of the National Lottery through the ARTS COUNCIL OF ENGLAND.

**Stop by the Chronicle Office (Room 205, Wabash Building)  
to pick up a complimentary pass (admits two) to a  
special advance screening of 'BEAUTIFUL PEOPLE'  
on Wednesday, March 1<sup>ST</sup> at the  
Loews Cineplex Pipers Alley Theater.**

**Passes are available while supplies last on a first-come, first-served basis.  
One pass per person. No purchase necessary.**

**'BEAUTIFUL PEOPLE' OPENS IN CHICAGO ON FRIDAY, MARCH 3RD.**





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TO PICK UP A COMPLIMENTARY PASS (ADMITS TWO) TO A  
SPECIAL ADVANCE SCREENING OF "WONDER BOYS."

The screening will take place on Tuesday, February 22nd at the Loews Cineplex Fine Arts Theater.

Passes are available while supplies last on a first-come, first-served basis.

One pass per person. No purchase necessary.

"WONDER BOYS" OPENS IN CHICAGO ON FRIDAY, FEBRUARY 25TH.



## Artists of the week...Artist of the week...Artists of the week...



Do you know who's playing at the Metro this Sunday? Das EFX and those men in sheep's clothing. Black Sheep, will be at the Metro February 25th at 8pm. Got tickets? No? Well, you're probably going to miss out on old jams like "They Wanna EFX," and newer ones off their latest LP "Hold It Down." Das EFX shook the world of Hip-Hop music in 1992 with their ability to change catch phrases and words. Their second more underground release was "Staigh Up Sewaside." Joining them on stage are Dres and Mista Lawnge from Black Sheep. These Native Tongue brothers along with Das EFX are sure to bring a great show to Chicago.



## Artists of the week...Artist of the week...Artists of the week...

## Sound Clips

## Music for your mind

By Keith Harrison

TMS Campus

The Night  
Morphine  
(Dreamworks)

Reviewing posthumous discs is a tricky proposition, what with the human tendency to avoid speaking ill of the dead, and the music-biz tendency to mythologize each and every musician who dies young. Which brings us to "The Night," the album recorded by Morphine just before band leader Mark Sandman suffered a fatal heart attack. "The Night" does boast some additional, low-key instrumentation (strings and an organ, mostly), and a sound that's more subdued but also more sinister than the band's previous discs. Yet it's still essentially a Morphine record, dominated by the band's trademark "low rock" sound -- Sandman's two-string slide bass and Dana Colley's sax, which together create the aural equivalent of film noir. That might lead skeptics to wonder whether, had Sandman not died, this disc would have been greeted by a collective shrug from the notoriously fickle music industry -- rock crits included. And the hard truth is that, given the band's one basic sound, a single Morphine disc will suffice for most rock fans' collections. Still, "The Night" sounds great on its own terms, and it works as both a fitting final work from the band and as a concise primer for the uninitiated.

## Three Cherries

Sin Ropas  
(Perishable)

The debut disc from Sin Ropas is an oddly beautiful thing. Among the items on the band's collective resume are stints in Caligone, Pure and Brokeback, but it's writer and singer Tim Hurley's previous gig with Red Red Meat that provides the best context for the Sin Ropas sound. "Three Cherries" revisits the wounded vocals and the spooky, creaking melodies that marked Red Red Meat's best work, but with a more subtle touch. Instead of collapsing blues riffs, Sin Ropas traffics in ancient-sounding synthesizers, snatches of acoustic guitar and piano, and a host of oddball percussion sounds. This is

music that takes its own damned time getting where it's going, fully aware that it will have you thoroughly entranced by the time it gets there. It's an unassuming stunner, and the first great record of the year.

Nightlife  
Cobra Verde  
(Motel)

The latest disc from Cleveland's Cobra Verde is all glorious, goofy glam rock, the New York Dolls carjacking David Bowie for one more night of slumming through the seedy side of town. Fortunately, John Petkovic and company back up their dead-on attitude with the requisite brash and surging rawk, appropriately juiced for the modern era with pulsating synths, all of it aiming for over the top, and most of it succeeding. Whether they're copping the bridge from the Stones' "Let's Spend The Night Together," strutting like old Mott the Hoople or snickering their way through a twisted cabaret vamp, Cobra Verde offers plenty of low-brow, practically guilt-free fun.

## Video Game Reviews

By Langston Wertz Jr.

TMS Campus

NBA Showtime  
(Midway for  
Dreamcast and for  
Nintendo 64)



I thought the N64 version of this 2-on-2 title was fast, good-looking and fun. You get the familiar "NBA on NBC" theme music and enough commentary to keep you happy. The players do all the wacky stuff you'd expect in these 2-on-2 arcade games, and it's fun to play. But when you put in the Dreamcast version and the graphics get cleaner and the players bigger, things improve dramatically. Now, you can clearly make out what type of dunk you just threw down. The only problem: The game didn't keep statistics well. Playing as the Hornets, Anthony Mason had 18 points at halftime on 1-of-4 field goal shooting.

## Looking Ahead

- 2/21 Triage @ Empty Bottle  
Gin Palace Jesters @ Schubas Tavern  
Orquesta @ The Green Dolphin Street  
Grupo Kaskara @ The Note
- 22 B.B. King @ Star Plaza
- 2/22 Tricolor @ Empty Bottle  
Radio Hour 491, Reclinerland, The Dick Prall Band @ Schubas Tavern  
The Bill Porter Real Swing Orchestra @ The Green Dolphin Street  
Ron Haynes @ The Note  
Lucky Boys Confusion, Apocalypse Hoboken, Nash Kato, J Davis Trio, Million Yen @ Metro
- 2/23 X, The bomb, Bleed @ House of Blues
- 24 X, Nerves @ House of Blues
- 2/24 Motorhome @ Double Door
- 2/25 Das Efx, Black Sheep @ Metro  
Snapcase, Anit-flag @ Metro  
Gas Gians @ Park West
- 26 Pretenders, Gay Dad @ Riviera  
William Cepeda & Afrorican Jazz @ HotHouse
- 2/26 Doug Carn @ Elbo Room  
Flaming Lips @ Cubby Bear  
Elliott Smith @ Empty Bottle  
Jungle Brothers @ House of Blues  
Blue Meanies, Apocalypse Hoboken, Hot Stove Jimmy, The Tossers, The Strike, Gaza Strippers Mary Tyler Morphine @ Metro
- 2/27 Cash Money, Ruff Ryders @ Allstate Arena  
Type O Negative, Coal Chamber @ Riviera



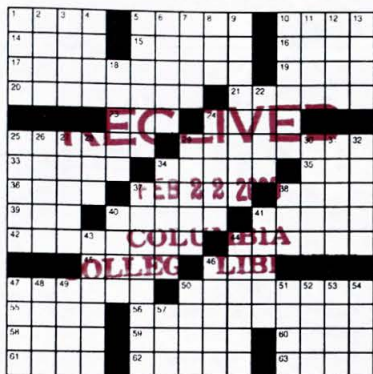
An evening of hardcore next Friday @ Metro  
(Snapcase and Anti-Flag above)



# CROSSWORD

## Crossword

- ACROSS  
1 Russo of "Get Shorty"  
5 Ignominy  
10 Grub  
14 Remsen and Levin  
15 Pie nut  
16 Author of "The Hunchback of Notre Dame"  
17 Dejected  
19 Having the skill  
20 Computer adjuncts  
21 Radon and neon  
23 Cruces, NM  
24 Soda-shop order  
25 Stupefied with liquor  
29 Smiled coyly  
33 Gold measure  
34 Jabs  
35 "To \_\_\_ is human"  
36 Parched  
37 Gets stuck in mud  
38 Paul of "Scarface"  
39 X  
40 Castles' defenses  
41 Feminist Orbach  
42 Printings  
44 Certainly  
45 Splitville  
46 Individual  
47 Summer TV fare, often  
50 Acted upon  
55 Book after Joel  
56 Spring bloom  
59 Essence  
60 Inactive  
61 Colorado tribe members  
62 Meager  
63 Little legumes



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2/21/00

## Solutions

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31	32	33	34	35	36	37	38	39
40	41	42	43	44	45	46	47	48	49	50	51	52
53	54	55	56	57	58	59	60	61	62	63	64	65

- DOWN  
1 Eliminates  
2 Guitarist Clapton  
3 Shuttle grp.  
4 Sports str.  
5 Facing pages  
6 Will's names  
7 Deeds  
8 Worldly West  
9 Final stages of play  
10 Morally pure  
11 Focal points  
12 Eye amorously  
13 Sorrows  
18 Small harbor  
22 Swiss chain  
24 Post and Oldfield  
25 Ocean ray  
26 Having paddles  
27 Singer Lopez  
28 Small boy  
29 Kinds  
30 Put into service again  
31 Comic Kovacs  
32 Removed moisture  
34 Baby grand, e.g.  
37 Lunar exits?  
38 Slander  
40 Aspect  
41 Smile scornfully  
43 Depends on  
44 Act like a parasite  
46 Regularly  
47 Prego rival  
48 Give off  
49 Stood up  
50 Home of most people  
51 Fastener  
52 Powerful trend  
53 Ms. Fitzgerald  
54 Makes white black, e.g.  
57 Trajectory

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# Horrorscopes

By Chris "I wanna see it in writing" Roach and Rob "The Philosophical Cowboy" Hart



**Aries (March 21-April 19):** You are definitely not alone in thinking that the movie, "Simon Birch" would have been a lot better if it was called, "Attack of the Orgasm Chicks Part 2: The Blowjob Factor."



**Taurus (April 20-May 20):** You look good in your new duds. They say the clothes make the man. That fresh fade fits your stunning good looks. You've expanded your vocabulary, and the ladies can't get enough of you. To put the tail on the donkey, you have conquered your battle with E.D. Oh never mind, I was talking about myself.



**Gemini (May 21-June 21):** Now is a great time to finish those fairy tales you have been writing. Firsthand experience in research sure will be a pain in the butt.



**Cancer (June 22-July 22):** If men are really the cause of all wars, then how come Mars is such a peaceful planet?



**Leo (July 23-Aug. 22):** Your love of cheese will come in handy this week when your car breaks down. You easily build a new one using a variety of your favorite dairy products. Somebody call Velveeta—looks like there's a new cheese wiz in town!



**Virgo (Aug. 23-Sept. 22):** This week, rely on your charm and sensivity to get what you want from the opposite sex. Just don't throw away those roofies yet, Prince Charming.



**Libra (Sept. 23-Oct. 23):** Does writing large checks to orphans make you feel good? Try ripping them up in their little bastard faces. Man what a thrill.



**Scorpio (Oct. 24-Nov. 21):** Be weary when your gangster rap pedophile friend tells you, "Yo, I'm just chillin' at the crib." That wasn't his pacifier in his mouth.



**Sagittarius (Nov. 22-Dec. 21):** Monday will be wonderful for scuba diving. Tuesday will be wonderful for scuba diving. Wednesday will be wonderful for scuba diving. Thursday will be wonderful for scuba diving. Friday will be wonderful for scuba diving. This weekend you should try to do something adventurous and new, like scuba diving.



**Capricorn (Dec. 22-Jan. 19):** We know it was a hard first week at school, but gunning down your classmates is just not a healthy form of therapy. Gun down people in other classes.



**Bortron (Dec 32-Jan X):** Pissed you were left off all of the 100 Greatest Robots of the Century lists? Well paybacks are a bitch, humans!



**Aquarius (Jan. 20-Feb 18):** Interested in black heritage, whitey? Learn about the difference between the lives of Malcom IV and Malcom VI. There's a test tomorrow, cracker.



**Pisces (Feb. 19-March 20):** Don't count your chickens before they're hatched, because there may be two growing in one egg.

### If your havanga a birthday this week...

- Feb. 21: In honor of President's Day go out and chop down a cherry tree, but if you live in the city just go ahead and pop a cherry.  
Feb. 22: Sorry, Mac Daddy Long Feather doesn't give nobody the night off.  
Feb. 23: Birthday isn't the only "B" word used to describe you today.  
Feb. 24: This should be a great birthday, assuming that thing at high noon works out and all.  
Feb. 25: Have your party at Chuck E. Cheese; the ball crawl is great for love-making!  
Feb. 27: Someone call the fire department, cause you are lookin HOT for your age.

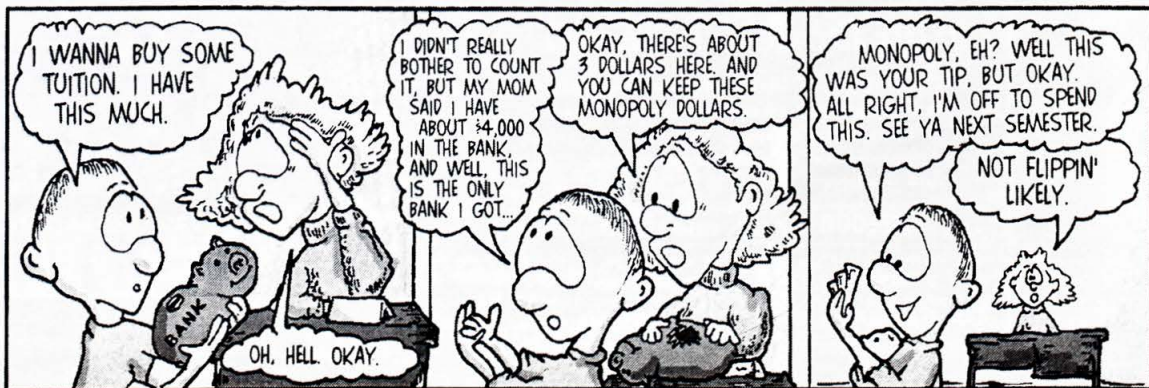
### If You're Not Having a Birthday This Week ...

Call up your mother and yell at her about her whole "but you were due on May 18th" excuse.

Chris and Rob can help your girlfriend get back in the mood after your silly gift of boxed chocolates. Man what were you thinking? Do you want her to get fat? Have her call us 312-344-7732 or meet us at room 702 at the 7th Street Motel.

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## Paul by Billy O'Keefe





# Classifieds



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## 125-Health and Fitness

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# UIC rallies to knock off Wisconsin-Milwaukee

By **Graham Couch**  
Sports Editor

The Flames rallied from 18 points down at halftime to knock off Wisconsin-Milwaukee at the UIC-Pavilion on Feb. 12.

UIC (4-7, 9-17), who shot just 35 percent in the first half, got 19 points in the second half from Theandre Kimbrough on their way to shooting 60 percent. Kimbrough finished the game with a team-high 27 points and 10 rebounds.

UIC next travels to Wright State on Thursday and Butler on Saturday.

## Local College Hoops Update

## Bullock

Continued from back page

course."

Its hard for Bullock to stand by and watch from the sidelines. He's eager to play again, but knows it's out of his hands.

"It's frustrating. I have been playing basketball my whole life, and then to not be able to play is tough. I know I could contribute. I'm a leader on the team, and a captain. It kind of hurts."

Bullock will not be back this season. He's taking it slow, while making sure to keep in shape. He still has dreams of playing pro basketball. He'll be just fine if he doesn't make it, though. He is on track to graduate and plans on getting his masters degree following graduation.

*Scott Venci can be reached by mailing the Columbia Chronicle, attn: Sports, 600 South Michigan Ave., Chicago, IL, 60605*

**Loyola Ramblers**

Earl Brown scored his 1,000 career point on his way to a game-high 25 points as Loyola beat Wisconsin-Green Bay 70-58 on Feb. 12.

The Ramblers (4-7, 14-10) shot 52 percent in the first half en-route to a 38-21 lead at the break. The visiting Phoenix fought back to trim the lead to 51-44 with 7:44 remaining. However, that was a close as they would get.

Loyola next travels to Butler Thursday.

**DePaul Blue Demons**

The Blue Demons set a league record for fewest points allowed in their 55-35 win over Marquette on Wednesday night in Milwaukee.

Quentin Richardson led DePaul (7-5, 17-8) with 16 points and 17 rebounds as

the Blue Demons took another important step towards securing an NCAA Tournament bid.

DePaul travels to St. Louis on Saturday.

**Northwestern Wildcats**

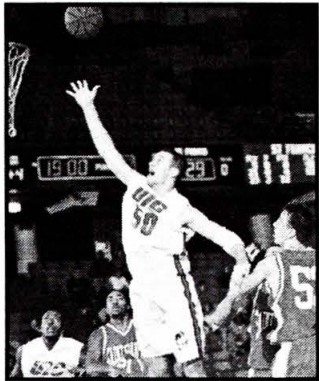
The Wildcats fell to 0-11 in the Big Ten as they lost to Penn State 73-64 Wednesday night in Evanston.

Tavaras Hardy led Northwestern with 16 points and 10 rebounds.

The Wildcats travel to Ohio State Wednesday and host Michigan on Saturday.

**Chicago State Cougars**

Pierre Shuttlesworth scored 19 points and grabbed 13 rebounds but it was not enough as Chicago State blew an early lead to lose to Youngstown State



Tasos Katopodis/Chronicle

Thursday night.

The Cougars (6-15, 9-17) host Valparaiso Thursday and Southern Utah Saturday.

## Minus Kukoc, Brand leads Bulls past Heat 83-76

By **Katie Celani**  
Copy Editor

The Chicago Bulls, the worst team in the Central Division, beat the Atlantic Division leaders Thursday. Despite being a player short

(Kukoc was traded earlier in the week), the Bulls pulled off an 83-76 victory over the Miami Heat.

Rookie Elton Brand led the team with 26 points and 10 rebounds. Chris Carr scored a season high 18 points and ignited a 10-0 run

## Bulls Update

## Hawks continue to struggle against Kings

By **Alex Janco**  
Staff Writer

If the Los Angeles Kings ever think out about moving out of their home arena, the Staples Center, perhaps they can rent out the United Center from the Blackhawks.

Brian Smolinski, Luc Robitaille, Rob Blake and Glen Murray all scored for L.A. as they man-handled the Blackhawks 4-1 Wednesday night, winning for the sixth straight time at the U.C.

The Hawks have dropped 11 of their last 12 games against the Kings. Their

last home win against the Kings came in October of 1996. The Hawks home record now stands at 9-16-3 after the loss. Tony Amonte scored the Hawks only goal of the game with 12:55 remaining in the third period while Ryan VandenBusche was in the penalty box. Amonte leads the team with 27 goals.

The Hawks received a golden opportunity 44 seconds into the third period when L.A.'s Sean O'Donnell received a four-minute penalty for cross-checking Dean McAmmond in the face, but they failed to score on the lackluster power play, firing only four shots on goal. Mirroring the Hawks season was Alex Zhamnov, who shoot the puck wide on an empty net halfway through the third.

on a 3-point shot. Hersey Hawkins capped off the lead with a 3-pointer, sending the Bulls to a 70-59 lead with 5:23 left to play.

Miami's Alonzo Mourning had 15 points, 11 rebounds and seven blocks. With the loss the Heat drop to 6-9 against Central Division opponents.

## Hawks Update

## Chronicle Sports Information

as of Feb. 18

### MENS COLLEGE BASKETBALL AP TOP 25

1. Cincinnati (23-1)-beat Houston 72-65 on Thurs.
2. Stanford (21-1)-beat Oregon St. 82-56 on Feb. 12
3. Duke (19-3)-beat Florida St. 101-68 on Wed.
4. Arizona (21-4)-beat Southern Cal 92-85 on Thurs.
5. Tennessee (21-3)-beat Florida 76-73 on Feb. 12
6. Michigan St. (18-6)-beat Ohio St. 83-72 on Tues.
7. Ohio St. (17-4)-lost to Michigan St. 72-83 on Wed.
8. Oklahoma St. (20-2)-lost to Texas 57-68 on Wed.
9. Syracuse (20-2)-beat Pittsburgh 83-63 on Wed.
10. Indiana (18-4)-beat Michigan 86-65 on Feb. 13
11. Florida (18-5)-beat Arkansas 80-71 on Tues.
12. Auburn (19-4)-beat Vanderbilt 86-80 on Wed.
13. Tulsa (22-2)-beat Alabama 75-61 on Thurs.
14. Iowa St. (21-3)-beat Kansas 64-62 on Wed.
15. Temple (18-4)-beat Dayton 64-58 on Thurs.
16. LSU (19-4)-beat Mississippi 97-53 on Wed.
17. Texas (17-6)-beat Oklahoma St. 68-57 on Thurs.
18. Connecticut (17-6)-beat Seton Hall 59-50 on Feb. 14
19. Kentucky (17-7)-beat Alabama 66-54 on Wed.
20. Oklahoma (19-4)-beat Nebraska 62-54 on Feb. 14
21. Utah (19-4)-beat Brigham Young 77-62 on Feb. 12
22. Maryland (17-7)-beat Georgia Tech 92-70 on Wed.
23. Seton Hall (18-4)-lost to Connecticut 50-59 on Feb. 14
24. Kansas (18-6)-lost to Iowa St. 62-64 on Wed.
25. Purdue (17-7)-beat Iowa 67-59 on Wed.

NHL STANDINGS	
Eastern Conference	
Atlantic Division	
New Jersey	36-15-7-83
Philadelphia	28-17-11-68
Pittsburgh	25-26-6-61
NY Rangers	24-26-9-60
NY Islanders	16-35-7-40
Northeast Division	
Toronto	30-21-7-70
Ottawa	28-20-9-67
Buffalo	23-27-9-57
Boston	18-24-16-56
Montreal	22-28-7-54
Southeast Division	
Florida	33-20-4-73
Washington	28-19-9-66
Carolina	24-27-8-56
Tampa Bay	12-37-7-37
Atlanta	11-40-6-32
Western Conference	
Central Division	
St. Louis	36-15-6-78
Detroit	35-17-6-77
Nashville	20-32-6-51
Chicago	19-30-7-47
Northwest Division	
Colorado	27-23-9-64
Edmonton	21-22-15-64
Calgary	23-29-6-57
Vancouver	18-29-10-52
Pacific Division	
Dallas	32-20-5-71
Phoenix	30-20-6-67
Los Angeles	27-22-7-64
San Jose	25-29-7-64
Anaheim	25-26-8-59

NBA STANDINGS	
Eastern Conference	
Atlantic	
Miami	31-18
New York	30-19
Philadelphia	27-23
Orlando	25-26
Boston	22-28
New Jersey	19-31
Washington	15-36
Central	
Indiana	34-16
Charlotte	28-21
Toronto	27-22
Milwaukee	27-25
Detroit	25-25
Atlanta	20-28
Cleveland	21-30
Chicago	11-38
Western Conference	
Midwest	
San Antonio	32-18
Utah	30-19
Minnesota	27-22
Denver	22-28
Dallas	21-29
Houston	21-30
Vancouver	15-34
Pacific	
Portland	40-11
LA Lakers	39-11
Seattle	32-20
Phoenix	30-19
Sacramento	30-20
Golden State	12-37
LA Clippers	11-40

## Next Week in Chronicle Sports:

- Bears making a move in the offseason
- Back home for Chicago State Star
- Local College Hoops Update
- Blackhawks Update
- Bulls Update

## Dig in, speak out.

To get in touch with **Graham Couch**, Sports Editor of the *Chronicle*, E-mail him at [Ghcouch@hotmail.com](mailto:Ghcouch@hotmail.com) or call 312-344-7086.



## Bulls miss the mark on Kukoc trade

**J**erry Krause is a big fat idiot! Those are about as kind of words that can be spoken about a man that in the last two years has broken up one of the greatest dynasties ever, alienated most potential free agents, and now traded away the only valuable commodity the Bulls had. And for what? Squat.

Maybe I am missing something. I am not even a fan of the Chicago Bulls. Still, I am angered that such a stupid man can run an organization when there are so many more intelligent people selling *Street Wise*.



**Graham Couch**  
Sports Editor

The Bulls traded Tony Kukoc, their only marketable veteran—a player that can single handedly take a good team and make them a contender, a player that is a hot commodity on the trade market, someone whose name has been mentioned in multi-player deals with Portland, the L.A. Lakers, and Miami. The Bulls must have gotten some budding young star to use a cornerstone for the future.

Well, not exactly.

The Bulls wound up with John Starks, Bruce Bowen, and a first round draft choice. Doesn't sound too bad? Think again.

In a trade that sent Larry Hughes and Billy Owens from Philadelphia to Golden State and sent Kukoc to the 76ers, the Bulls got a washed up 30-something head case (Starks), a nobody (Bowen), and a draft pick that will probably end up mid-lottery. Starks is a clone of Hersey Hawkins, who has lost his starting job, except Starks has a temper.

This is just perfect Krause. Philadelphia becomes a contender overnight by gaining Kukoc. Golden State gets Hughes, who behind Iverson, might be the most talented two-guards in the NBA and they get Billy Owens, a versatile player who has started at all five positions.

What does Chicago get? Starks. A volatile player frustrated by his diminishing ability, on a team that will probably only win a handful more games this season. Plus they get Bowens, a noted defensive specialist. Defensive specialist is a nice way of saying no offensive talent. Defense is great, but when most of the Bulls offense comes from two rookies, defense gets you nowhere.

Golden State outdid the Bulls. That is right Mr. Krause, the Warriors outsmarted you. The franchise that is known for futility second only to the Clippers, got themselves a budding young star. You got a pick in a crap shoot.

So basically the Bulls and Krause are banking on this draft pick paying off. However, for every gem like Kevin Garnett or Vince Carter that gets plucked out of the lottery, there are four or five Shawn Respers or Cherokee Parks.

The Portland Trailblazers reportedly offered Chicago Bonzi Wells, Jermaine O'Neil, and a draft pick for Kukoc. Or maybe the Bulls could have gotten Hughes directly from Philadelphia. Either of these options would have shown that Chicago was serious about returning to the playoffs in the next several years. It would have shown Grant Hill, Tim Duncan, and Eddie Jones (this summers top free agents) that the Bulls are only a player or two away from competing every night. Instead, five years from now we may look at the Bulls in the same boat as the Nuggets, Bucks, and Warriors. All franchises that have made bad front office decisions and dismantled promising young nuclei.

You drove Michael away. Now Hill and Duncan are watching carefully. Yet, Mr. Krause, you continue to display your incompetence.

# Heart Broken



Photos by Donnie Seals Jr.

## UIC point guard Joel Bullock has lost almost this entire season to a heart condition

**By Scott Venci**  
Staff Writer

Joel Bullock is one of those guys that every teenage basketball player immediately wants to emulate. Good looks and a personality to match. College girls in the corner of the gym watching him on the sidelines, hoping he'll look in their direction. He is the type of player that opposing players and coaches hate to go against, especially if you're the guy assigned to guard him. Play up on him, and he'll blow by you. Stay back, and he'll punish you for it. Bullock seemingly has everything a man could possibly want. If only his heart would cooperate.

Bullock has known about his irregular heartbeat all of his life, even if he didn't know exactly what it was. It's never stopped him from playing basketball, until now. He missed the final two games of the year in his first season with the University of Illinois-Chicago because of his heart. He has only played in five games this year because of the same problem. It is a tough position for Bullock to be in. His whole life has been about basketball. He has been a star in Chicago for as long as anyone can remember.

As a freshman in high school, Bullock started grabbing the attention of his peers and coaches around the city.

"I played against a lot of good players, Bullock said after a game recently. Coaches would tell me that if I worked hard, I could be a good player someday. That's exactly what I did."

The hard work did make him a good player. As a senior at South Shore High School, Bullock averaged 21 points and five assists, leading his team to a 21-7 record. Individually and as a team member, Bullock was the man. He demanded respect on the court, and if he wasn't given it at the start of the game, he had it by the end. He capped off his senior season by scoring 22 points in the City/Suburban All-Star game. He also took home the MVP award.

Bullock had the opportunity to play for any college he wanted, had his grades allowed him to.

"Like most city kids, I didn't make the grades. During my freshman and sophomore years when I should have been taking school seriously, I wasn't. During my junior and senior year is when I buckled down. I just missed being able to attend school, but the NCAA is real strict on the rules."

Bullock was not about to let the misfortune get in the way of his goal. He knew he was going to play Division I basketball eventually, but in the meantime attended Malcolm X Junior College in Chicago. As a freshman, Bullock averaged 20 points, four rebounds, and three assists. He earned All-American recognition and was rated as the No.2 freshman in

the nation.

After completing his first year at Malcolm X, Bullock made good enough grades to allow him to transfer to a Division I school.

"I had a couple of scholarship offers," he said. "My father talked to the Michigan coach, and I had some other offers from some of the Big Ten schools. I wanted to stay close to my father and the rest of my family though."

Growing up, Bullock idolized Magic Johnson in a city where Michael Jordan was king. He had no interest following in Johnson's shoes by attending Michigan State.

"I never really wanted to play there. Once Coach Jimmy Collins got the job at UIC, that's who I wanted to play for."

The transition from a junior college to a Division I school can be overwhelming for some players. The different level of play sometimes leaves a guy without the confidence he once had. Bullock never had a problem with that.

"I never doubted my confidence. I play against guys like Tim Hardaway, Juwan Howard, and Antoine Walker in the summer," he said. "If I played against those guys, when I go back to the college level it's like I've already played against guys in the NBA."

In terms of the transition a player has to make, Bullock didn't see too much difference in terms of the game, although there are some things a player needs to work on.

"You have to be more definite in your moves. You have to be strong and smart. All aspects of my game needed to be elevated, including my ball handling."

Bullock is the classic point guard. He is able to create his own shot and get his teammates involved at the same time. That was exactly how he was playing when he started noticing his heart beating fast. He already was playing with asthma, so his doctors told him to let them know if anything was wrong.

"I had been feeling rapid heartbeats," Bullock said. "There was a concern because I didn't know what it was. I do now."

Whenever a basketball player is diagnosed with any type of heart abnormality, the names Reggie Lewis and Hank Gathers inevitably come up. They were two star players who died from heart problems while playing basketball. Although Bullock's problem is not as severe, those thoughts are never too far from his mind.

"I think about it sometimes. You can't help but think about it. That's my life we're talking about," he said. "I grew up looking at those guys and how they died because of their hearts, and then I think about that and what I should do. I kind of let the doctors do what they have to do and let it take its

See **Bullock**, page 23

**This Week**  
in Sports



### ► NHL

**Wednesday**-Nashville at Chicago, 7:30 p.m.  
**Friday**-Chicago at Dallas, 8:30 p.m.



### ► NBA

**Tuesday**-Vancouver at Chicago, 7:30 p.m., FSC.  
**Thursday**-Chicago at Indiana, 6:00 p.m., FSC.  
**Friday**-San Antonio at Chicago, 7:30 p.m., WGN.